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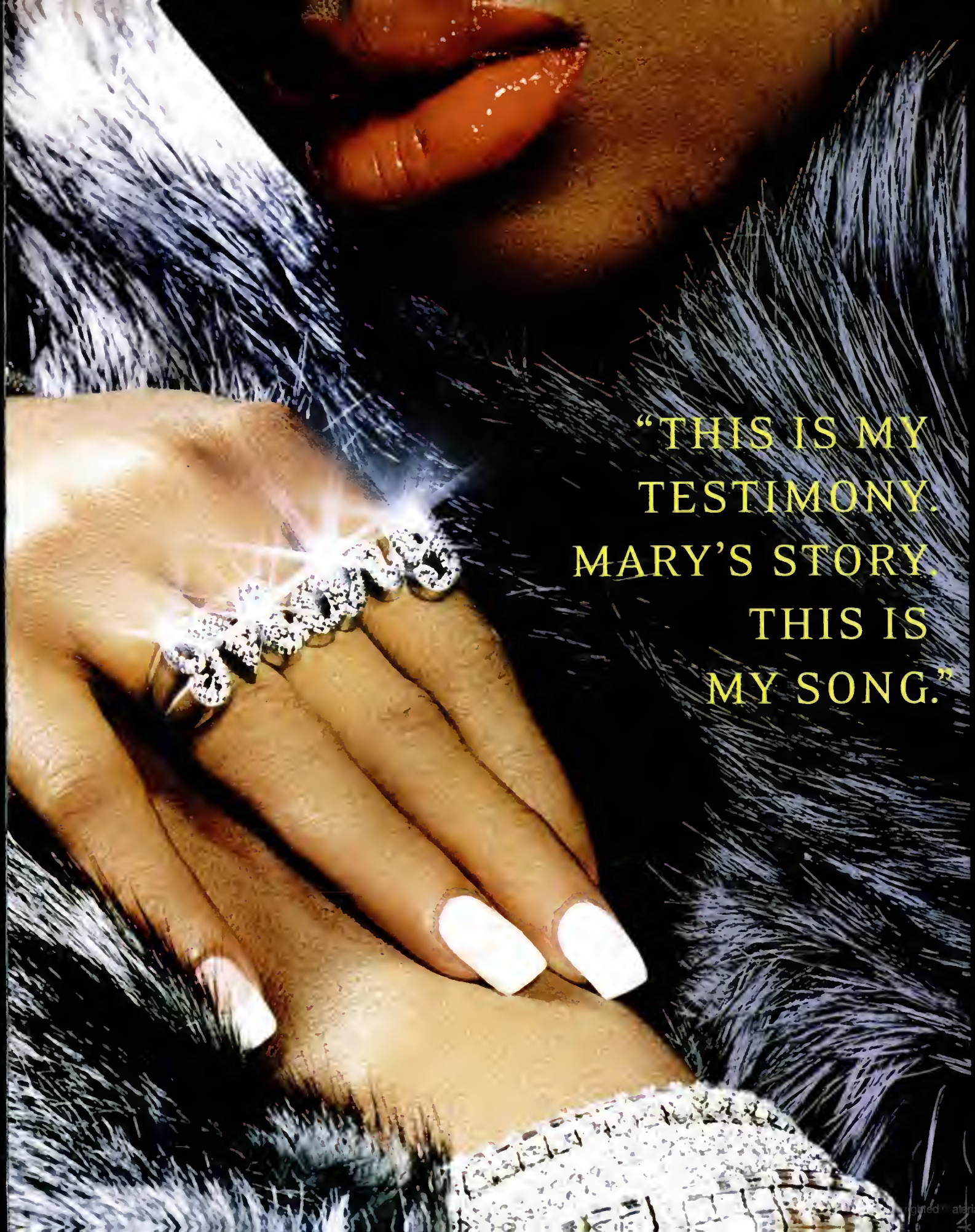

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SEPTEMBER 1, 2001

Studio Craft From A Distance

EDNet Helps Producers And Artists Get Connected

BY CHRISTOPHER WALSH

NEW YORK—The landmark 1993 sessions at Capitol Studios in Hollywood that produced Frank Sinatra's *Duets* album permanently transformed the recording industry—and for far more than the music.

Duets—which paired Sinatra with more than a dozen contemporary singers, including Lenny Kravitz and Barbra Streisand—was the music world's first high-profile use of Entertainment Digital Network, or EDNet (pronounced E-D-net).

EDNet is a telecommunications network that allows artists in different locations to collaborate simultaneously via fiber-optic connections. Using the nascent technology, producer Phil Ramone crafted seamless duets between Sinatra and guest artists who were often thousands of miles away.

"When the *Duets* album came up, I realized that there are so many great artists who are not always in the same city," Ramone says. That's when he decided to use EDNet. "Many people said, 'It doesn't work,' or 'It will have problems.' But [the EDNet] guys sat behind me all the time and monitored my stuff so that we didn't have breakdowns."

Ramone remembers hyping EDNet to studios, encouraging them to get the technology. One studio that already had it was the Hit Factory, the legendary New York City recording facility. "We were the first in New York in 1993, when we were doing *Duets* with Phil Ramone and [engineer] Al Schmitt," says CEO Troy Germano. Such artists as Bono, Gloria Estefan, and Charles Aznavour came to the Hit Factory to record with Sinatra—who was clear across the country.

(Continued on page 79)

Ryan Adams Finds 'Gold' On Lost Highway

BY WES ORSHOSKI

NEW YORK—Spend enough time with acclaimed singer/songwriter Ryan Adams, and chances are good that the conversation will eventually meander through topics of love and heartbreak, New York vs. Los Angeles, and speedy songwriting, before somehow turning to—of all things—death-metal juggernaut Slayer.

It may take a while, but Adams—the former frontman of alt-country heroes Whiskeytown—will get there. In conversation, he might make a silly reference to the head-banging outfit. In concert, he may even attempt one of the group's buzz-saw guitar solos—on an acoustic guitar, no less. And, for this, he's routinely awarded with laughter. Yet Adams is only half-kidding.

> *'"Gold" isn't about beating myself up over things or feelings.'*
> ★ Ryan Adams ★

An unashamed pop-culture sponge, the 26-year-old, Jacksonville, N.C.-born singer could just as easily dissect Slayer's best records (for the uninitiated, 1986's *Reign in Blood* tops '88's *South of Heaven*) as he could those of the rock, country, and punk legends that have obviously informed his own work.

It may come as a surprise even to most fans that Adams' brand of barroom rock and misty-eyed balladry owes as much to the less-hip corners of rock culture as it does to such icons as Neil Young, Paul Westerberg, and Bruce Springsteen. But this helps explain why his new solo set—*Gold*, due Sept. 25 from Lost Highway—is the most mainstream-leaning, least alt-

(Continued on page 80)

Christian Hip-Hop: Devil's Bargain?

BY DEBORAH EVANS PRICE

NASHVILLE—As the Christian music industry has grown—the sector sold some 44 million units last year—the vehicles that contemporary Christian and gospel artists use to convey their message have evolved dramatically.

Although quartets and choirs are still an integral part of the soundscape, many other forms have emerged to spread the faith—Christian rap and hip-hop among them. Yet just as Christian hard-rock and metal bands fought for critical legitimacy and retail shelf space in the '70s and '80s, Christian rap and hip-hop artists are now struggling to gain acceptance and support from their brethren.

It's a new day for the Christian music industry, with SoundScan numbers up 12% for first-half 2001 over the same period last year. As the sixth-largest genre, according to the RIAA, Christian is exceeded in sales only by rock, rap/hip-hop, pop, country, and R&B/urban. But are Christian rap and hip-hop artists getting their share of the pie? Some argue that they are waging the same battles their rock predecessors fought decades ago, when conservatives in the Christian ranks challenged whether that genre was an appropriate medium for furthering the Christian message—and whether such music would sell.

"We're fighting the exact same battle," says Teron "Bonafide" Carter of Gotee Records act Grits. "Christian rock is one of the main music genres they sell a lot of. I believe it's going to get like that with hip-hop, but they're a little more fearful of this genre because they're uneducated about it. Rock pretty much crossed all cultural boundaries. Hip-hop has done that in the main-

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Suite 306
Washington, DC 20006
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Latin Grammys' Move Carries Cost

BY LEILA COBO

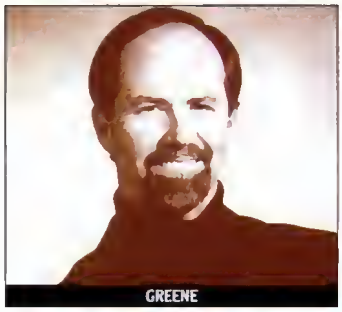
MIAMI—The last-minute move of the Latin Grammys from Miami to Los Angeles has caused a tumult of activity, as labels, artists, and the Latin Academy of Recording Arts and Sciences (LARAS) itself struggle to revise in three weeks plans that had taken more than three months to organize.

"A lot of the details need to be worked out, but we are hoping to move everything over there," Enrique Fernández, senior VP/executive director of LARAS, tells *Billboard*. "Remember, this is an international event, not a local event, so it can be held anywhere in the world."

Originally slated to be held at Miami's AmericanAirlines Arena, the Latin Grammys will now take place at L.A.'s Great Western Forum; the Sept. 11 date is unchanged. The Person of the Year dinner, honoring Julio Iglesias, will take place Sept. 10 as originally scheduled but has also been relocated from Miami to L.A.—to the Beverly Hilton Hotel—according to Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences and LARAS.

Greene decided to move the show at the 11th hour after failing to reach a compromise with Miami city officials regarding the location of approximately 100 Cuban-exile groups opposed to Fidel Castro's regime who are scheduled to protest on the evening of the awards show over the ceremony's possible inclusion of artists who reside in Cuba.

According to both Greene and Fernández, an agreement reached nearly two months ago regarding the security perimeter around the arena was breached by the city two weeks ago. Greene made the decision to move the event because he thought


GREENE

he couldn't guarantee the safety of guests, artists, sponsors, media, and protesters themselves (see Latin Notas, page 38).

While the move itself won't be too painful—after all, the entire Grammy show infrastructure is in Los Angeles—it will come at a financial cost.

"We've basically acknowledged that we're going to lose between $400,000 and $600,000," Greene says. "We had 40 suites [at the AmericanAirlines Arena] we were selling between $20,000 and $40,000 a suite, and we have no suites in the Forum. We're going to lose money on this endeavor. But if one person were going to be injured, or if the show all of a sudden weren't about the music, you can't put a price on that."

Greene had previously said it would cost $1 million to move the Grammys from L.A. to Miami. That cost was being offset by the South Florida Host Committee, which had already raised more than $500,000 for the awards.

Many think the event could have gone off without a hitch in Miami. "This community has hosted popes, kings, queens, the Summit of the Americas, Super Bowls, World Series, and other events bigger than the Latin Grammys," committee member Fred Balsera says. "Leaving Miami because of potential demonstrations is a lame and hurtful excuse."

Indeed, the possibility of protests had been contemplated months before, when Miami was chosen as the host city. "We had foreseen that [protests] would be a possibility—not a certainty, but a possibility," Fernández says. "And we were prepared for that."

But two weeks ago, when protesters asked to be placed closer to the venue, LARAS began to look for alternative sites, sources say, and was ready to pick up and go. The first option was the National Car Rental Center in Broward County, 40 minutes north of Miami. When sheriff's deputies said they couldn't guarantee security there either, L.A. became the destination.

LARAS says the show will go on. Confirmed performers include Alejandro Sanz, Luis Miguel, and Thalía, as well as a not-yet-announced father-and-son duet by Vicente and Alejandro Fernández and a performance from seven-time nominee Juanes.

"The lineup is not expected to change, although I think we'll have higher-profile presenters because we're in Los Angeles," Greene says. "We probably won't have an all-star tribute to the music of Miami."

Aside from the costs to LARAS, the Southern Florida economy forfeits an estimated $35 million in revenue from a variety of sources, not to mention the media attention and ancillary events. Many of these events will be transferred to L.A., but others, logistically, can't make it in time.

Universal Settles Into New Rhythm With López

BY LEILA COBO

MIAMI—Little more than a month after Jesús López took over as chairman of Universal Music Latin America/Iberian Peninsula, the label finally seems to be settling into a new rhythm. It follows myriad structural and personnel changes at all levels and in all regions.

"Our short-term goal was to organize our team, and it is organized," says López, who is credited with making Universal the market leader in Spain and Portugal. "We're prepared to face the Christmas campaign with big possibilities of success. Our medium-term goal is to create a new work philosophy that will be defined during managing directors' meetings that we'll be holding at the end of August. And our long-term goal is to be the clear No. 1 label in the region."

Since taking over Manolo Diaz's post July 1, López has made sweeping changes in executive personnel throughout the region. The most recent is the appointment of John Echevarría (*Billboard Bulletin*, Aug. 22) as president of Universal Music Latino. Echevarría, who was most recently Sony Music International's VP of music publishing for Latin America, takes over the post vacated by Carlos Sánchez after his appointment as managing director of Universal Music Argentina. There, the veteran Sánchez is attempting to turn the company around in the midst of a dire economic crisis that has resulted in massive layoffs.

In other areas, Walter Kolm, former managing director of Mercury in Spain, was appointed managing director of Universal Music Chile. Kolm and Sánchez now report to

LÓPEZ

Marcelo Castello Branco, president of Universal Music Brazil and Southern Cone. And Manuel Peña, managing director of Universal Music Spain, is now managing director of Universal in Central America.

The biggest changes to date have been in Mexico, which López considers a priority as a market and as a generator of new talent. A totally restructured company now includes a new managing director—Gonzalo Gutiérrez—and four separate A&R divisions, all reporting to longtime Universal Music Mexico president Marco Bissi. Within the new A&R divisions, Manuel Calderón is handling such established artists as Mijares and Emmanuel, José Antonio Silva takes over regional Mexican, and Marcelo Lara is in charge of pop and youth-oriented product. A search is on for an A&R director in charge of alternative and rock to succeed Humberto Calderón, who is now marketing director for Mercury. Universal Music Mexico has also launched Asterisco, a label dedicated to dance and electronic music.

In the U.S., Echevarría will head a team that will be split into three separate areas: West and East Coasts and regional Mexican. New VP of national marketing Ricky Correoso will supervise rock, pop, and tropical, while a soon-to-be appointed VP of regional Mexican music will report directly to Echevarría.

López also plans to work closely with Surco—the alternative label owned by Gustavo Santaolalla and Aníbal Kerpel—in finding artists in the U.S., Puerto Rico, and Colombia. Another area of concern is the exploitation of catalog, a factor López says was fundamental in changing Universal around in Spain.

"What I'm most concerned with is maximizing our efforts within the region to become more efficient and use our resources to the fullest," López says. "We're a company that can have many crossovers given our structure, and that includes crossovers with Spain and Portugal, as well. For example, one of our objectives is to have better coordination between Portugal and Brazil."

As for crossovers into the English-speaking market, López plans to rely on the expertise of sister labels MCA (currently working on Luis Fonsi's English-language debut) and Universal Records (Paulina Rubio), although naturally collaborating for the Latin marketplace.

"I want to create a solid structure," López says. "If you don't have that structure, you can't support the flow of product. Multinationals tend to be companies with a lot of muscle. But many times, that muscle turns to fat."

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No. 1 on the charts

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Chart Beat™ by Fred Bronson

IT'S TRUE, MAN, DEWEY WINS: The 12-3 rise of **Janet Jackson's** "Someone to Call My Lover" (Virgin) on The Billboard Hot 100 is good news for the artist, who collects her 28th top 10 hit. But it's better news for songwriter **Dewey Bunnell**, who has his first top 10 hit since **America's** "Tin Man" peaked at No. 4 some 27 years ago.

"Someone," which samples America's 1972 No. 8 "Ventura Highway," is the second-highest-ranked song of Bunnell's career—runner-up to the tune that brought America to America's attention earlier in 1972, "A Horse With No Name." Bunnell was the sole writer on that song, which spent three weeks at No. 1. As an artist, Bunnell was last in the top 10 in summer 1982, when "You Can Do Magic" went to No. 8. But that song wasn't composed by any of America's members; **Russ Ballard** penned the act's final top hit.

As for Janet, with "Someone," she surpasses the number of top 10 singles amassed by her brother **Michael Jackson**. The former lead singer of **Jackson 5** has 27 top 10 hits just counting his solo career away from his siblings. (He'll have a chance to catch up with his sister with the release of the first single from his forthcoming album.)

Janet is also ahead of Michael when you count consecutive top 10 hits. Janet has 18 in a row, from "Miss You Much" to "I Get Lonely," while Michael has 17, from "Don't Stop 'Til You Get Enough" to "Dirty Diana" (not counting some Motown singles that were released long after Michael signed with Epic). If you don't include songs on which Janet was a featured guest, she has 20 consecutive top 10s. If you apply that same rule to Michael, he would have 16.

Put another way, since "What Have You Done for Me Lately" in 1986, all but one of Janet's singles on which she was the main artist (thus dismissing guest appearances with **Shaggy** and **BlackStreet**) has made the top 10. The lone exception is 1997's No. 14 "The Pleasure Principle."

BIG 'BROTHER': Notching its 18th week atop Top Country Albums, *O Brother, Where Art Thou?* (Mercury) has now been No. 1 twice as long as the second-longest-running No. 1 soundtrack in the history of this chart. *Hope Floats* floats behind with nine weeks on top.

Alison Krauss, who sings the ethereal "Down to the River to Pray" on *O Brother*, is represented by two albums in the top three, as her own *New Favorite*, recorded with **Union Station**, enters at No. 3.

BIG REDS: A cultural icon created in 1939 continues to inspire pop songs in 2001. **Five for Fighting** makes its Hot 100 debut at No. 69 with "Superman (It's Not Easy)" (Aware/Columbia). It was only five months ago that **3 Doors Down** was on the chart with Superman's Achilles' heel, "Kryptonite." The debut of the *Smallville* series on the WB in the fall could inspire a new rash of Clark Kent and/or Superboy hits, but it's time someone wrote a song about Lana Lang.

More Fred Bronson each week at www.billboard.com.

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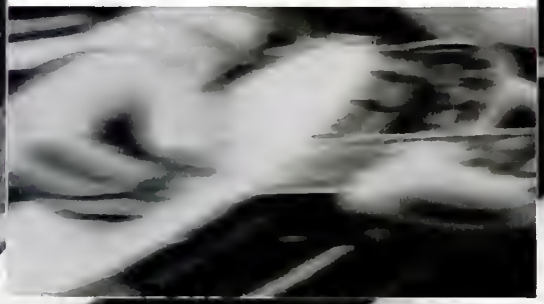

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First Half Of 2001 Proves Disappointing For Industry

BY BRIAN GARRITY

NEW YORK—Despite recent strong sales from the likes of 'N Sync and the latest installment of the *Now* compilation series, 2001 has been a disappointment for the record industry.

New figures from the Recording Industry Assn. of America (RIAA) indicate that music companies shipped less product to retail outlets during the first six months of 2001 than they did in the first half of last year, resulting in a decline in the dollar value of industry unit shipments.

The value of music shipments in the U.S. during the first half of 2001 fell 4.4% from the same period last year, from $6.2 billion to $5.9 billion. That decline is pegged to a slip in the number of units shipped to retail, which fell 9.4%, from 488.7 million to 442.7 million during the same time frame.

Pacing the falloff is the deteriorating cassette format. The number of cassette units shipped to retail fell 42.9%, from 38.6 million to 22 million. Correspondingly, the value of those shipments also declined, falling 41.9% from $303.2 million to $176 million.

Shipments of singles also continue to decline. Singles shipped in the U.S. in the CD, cassette, and vinyl configurations combined totaled 14 million units, a dollar value of $70 million. A year ago, 22.7 million singles units were shipped—a value of $93.4 million. That represents a decline of 38.3% on a unit basis and a 24.9% drop on a dollar basis.

The RIAA expressed the greatest concern for declining shipments of full-length albums among all configurations. Total units were off 8.4% from the first half of last year, falling from 459.6 million to 420 million. Dollar value fell 4.7%, from $5.9 billion to $5.7 billion.

The biggest segment of the full-album business, the CD, was also down. Units were down 5.3%, from 420 million to 397.9 million; the value of CD albums shipped fell 2.7%, from $5.6 billion to $5.5 billion.

The RIAA blames recordable CDs (CD-Rs) in part for the declines, citing a survey of online music enthusiasts showing that nearly 1 in 2 had downloaded music in the previous month, and nearly 70% had burned the music they downloaded.

As sales of singles and albums declined, DVD music videos provided the best news during the first half of 2001, doubling last year's figures by moving 3 million units.

"Many in the music community are concerned about the continued use of CD-Rs, and we believe this issue deserves further analysis," RIAA president/CEO Hilary Rosen said in a statement.

Rosen said she was confident that year-end numbers would be strong, pointing to high hopes for second-half releases from the likes of Mary J. Blige, Andrea Bocelli, Brandy, Goo Goo Dolls, Macy Gray, Enrique Iglesias, Jewel, Natalie Merchant, and Alanis Morissette.

Among the bright spots in the first-half figures was the value of LPs, which rose amid what the RIAA termed a "modest" increase in popularity. Units rose 7.4% to 1 million, while dollar value was up 3.3% to $12.9 million.

The biggest growth came from DVD music-video shipments. They were up 99.2% to $70.1 million on shipments of 3 million units. In the first half of last year, 1.4 million units were shipped at a value of $35.2 million. The RIAA said the growth is "further confirmation that the disc is the preferred format" for music videos.

Also during the first half of 2001, the CD increased its dominance as the prevalent music format. CD shipments represented close to 90% of all units shipped, up from 86% in the first half of last year.

Rosen said, "Consumer loyalty to the physical product still dominates, and we are committed to providing the quality product listeners desire." But she added that the majors are also working to accommodate consumer interest in new formats—specifically digital.

"Our companies recognize the fact that more consumers are looking to get music online and are experimenting with a number of approaches, including legitimate subscription services," Rosen said. "We are committed to delivering the music consumers love when they want it and how they want it."

In The News

• Music TV network CMT will launch a new feed serving the Pacific and Mountain regions, as well as Alaska and Hawaii. The new Western feed launches Sept. 10.

• Pioneering concert promoter Jack Boyle, who sold his Cellar Door Companies to SFX Entertainment—now Clear Channel Entertainment (CCE)—in 1998 for $106 million to become CCE's music division chairman, will curtail his activities in CCE's Washington, D.C., offices and become chairman emeritus. Stopping short of saying he is semi-retiring, Boyle tells *Billboard*: "I'll still be available if they need me, but I'm going to get totally out of the day-to-day. I'm not mad at anybody, but I'm 67, and there are other things I want to do. I walked out on my own, in my own time, and not many people can say that."

• Def Jam founder Russell Simmons has been appointed to the board of directors of Brilliant Digital Entertainment, a 3-D technology development company in which he has also become a shareholder. Brilliant Digital creates interactive, animated music videos for the Web.

In New CMT Post, Philips Faces Uncharted Territory

BY PHYLLIS STARK

NASHVILLE—Brian Philips says one of his primary goals as the new senior VP/GM of CMT will be "to flesh out the identity, the culture, and the values of the channel."

Philips, currently the director of FM programming for Susquehanna Broadcasting's Dallas and Atlanta radio stations, will join CMT Sept. 10. After consulting for the network for several months, Philips succeeds Paul Hastaba, who exits after six years at the network's helm in Nashville.

PHILIPS

Philips will oversee programming, production, talent relations, marketing, and promotions for CMT, which became part of MTV Networks last year. Based in Nashville, Philips reports to John Sykes, president of CMT and VHI in New York City.

Philips says he'll be "tremendously" involved in the programming at CMT. "As a programming person, that's my natural inclination. [It's] everything else that goes with the job that I'll learn."

Sykes says, "Running a radio station requires many of the same skills as running a cable network. CMT is a focused niche brand that is not only out to get ratings but to build an image. Great program directors are great branders, and I think Brian is one of them.

"It was also the right time in the evolution of CMT to bring in a heavyweight programmer like Brian. We are weeks away from passing the 50 million-subscriber mark. We feel that CMT is poised to truly see incredible growth. We really see it as the next great brand opportunity for MTV Networks, much the same way as VH1 was seven years ago."

Philips agrees that CMT "has this huge, latent power to change the direction of the music and to expose exciting new things. We'll try a lot of different ideas. We'll succeed with some, fail with some. It's a great environment to work in, because it's uncharted territory. There hasn't been a lot of longform programming created for country music fans."

Philips' duties at Susquehanna included overseeing programming for country KPLX (the Wolf) Dallas, modern rock WNNX (99X) Atlanta, and top 40 WWWQ (Q100) Atlanta. He will continue consulting for those stations.

Hard as it was to leave radio after 18 years, Philips says, "I realized that there probably wasn't going to come another opportunity in my life where somebody was going to say, 'Go run a Viacom network.' " He describes his new gig as "a big PD job, with pictures."

Philips was last year's winner of the *Billboard/Airplay Monitor* Radio Award as major-market PD of the year in the country category. In an unprecedented move, he also won in the category of modern-rock radio consultant/group PD of the year. He is nominated in both categories again this year.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES	2000	2001	
Total	484,584,000	464,040,000	(▽4.2%)
Albums	448,058,000	440,350,000	(▽1.7%)
Singles	36,526,000	23,690,000	(▽35.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT	2000	2001	
CD	397,368,000	407,955,000	(▽2.7%)
Cassette	49,634,000	31,523,000	(▽36.5%)
Other	1,056,000	872,000	(▽17.4%)

OVERALL UNIT SALES			
This Week	14,122,000	This Week 2000	14,114,000
Last Week	14,279,000	Change 2000	▽0.1%
Change	▽1.1%		

ALBUM SALES			
This Week	13,597,000	This Week 2000	13,041,000
Last Week	13,746,000	Change 2000	▽4.3%
Change	▽1.1%		

SINGLES SALES			
This Week	525,000	This Week 2000	1,073,000
Last Week	533,000	Change 2000	▽51.1%
Change	▽1.5%		

TOTAL YTD CD SALES BY GEOGRAPHIC REGION	2000	2001	
Northeast	21,044,000	21,748,000	(▽3.3%)
Middle Atlantic	54,864,000	56,649,000	(▽3.3%)
East North Central	63,025,000	81,505,000	(▽2.4%)
West North Central	26,228,000	25,710,000	(▽2.0%)
South Atlantic	74,537,000	78,349,000	(▽5.1%)
South Central	59,270,000	60,062,000	(▽1.3%)
Mountain	28,485,000	30,274,000	(▽6.3%)
Pacific	69,916,000	73,857,000	(▽5.4%)

ROUNDED FIGURES — FOR WEEK ENDING 8/19/01

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Indie Launch, EMI Signing Dominate Gospel Event

BY LISA COLLINS

MINNEAPOLIS—The signing of a rising gospel star to a major label and the introduction of a new label from one of the industry's most respected names eclipsed artist showcases to dominate the industry track at the 34th annual Gospel Music Workshop of America (GMWA) Convention, held here Aug. 11-17.

The emphasis on industry news is part of an effort on the part of the convention's Gospel Announcers Guild to set a more substantive agenda, solidifying the gathering's ranking as the most important event in gospel.

GMWA vice chairman Al "the Bishop" Hobbs says, "We want it to be known that if you're going to do business in this industry, you've got to be here."

The focus—and highlights—of past conventions had been artist showcases. But while Yolanda Adams thrilled an audience of more than 700 gospel announcers with a full concert performance, such showcases were noticeably down in number this year, due in equal part to rising costs and an industry in flux, as reflected by the absence of such labels as Word Records.

EMI Gospel marketing director Shawn Tate, who used the event to announce the label's recent signing of songwriter Smokie Norful, says, "Regardless of what's happening in the industry, the GMWA is the biggest gospel convention in the world. What better place to make a statement or introduce an artist than to the largest audience of gospel announcers in the country?"

To that end, Verity and Tyscot Records—in a joint statement—announced the signing of Deitrick Haddon (Tyscot's most popular breakout artist) to a solo pact with Verity in a deal similar to the one that brought John P. Kee from Tyscot to Verity eight years ago.

According to Tyscot VP Bryant Scott, "There's always been a provision for Deitrick to do something on a solo level on a larger scale, so his choir, the Voices of Unity, will stay with Tyscot, and he'll continue to record with them, while his solo projects will go through the Verity system."

The convention also served as the site for the official launch of New Orleans-based Tehillah Music Group. The label is owned by the 1 million-member-strong Full Gospel Baptist Church Fellowship, consisting of churches in more than 30 states and five countries. Its first release—*Elder Debra B. Morton Presents Women of Excellence Mass Choir*—is slated for release next month.

Debra B. Morton, who was on hand to make the announcement, tells *Billboard* that the convention was the smartest choice for the label's coming out. "We know that it is the gospel announcers who help to make it happen for artists—both old and new."

Concerts West Lands Spears Trek

Clear Channel Faces Competition For National Tours

BY RAY WADDELL

NASHVILLE—News that Concerts West—the concert promotion arm of Anschutz Entertainment Group (AEG)—will produce the upcoming Britney Spears tour demonstrates not only that Concerts West isn't about to be gobbled up by Clear Channel Entertainment (CCE) but also that it will compete mightily for the right tours.

Earlier this summer, industry speculation regarding an impending Concerts West acquisition by CCE (then SFX) was rampant (*Billboard Bulletin*, June 8). Talks apparently fell through, and now Concerts West has beaten out CCE in head-to-head competition for the Spears tour, which will play arenas this fall instead of CCE sheds.

UNDISPUTED LEADER

CCE remains the undisputed concert leader indoors and out, producing such arena tours as this year's Madonna, Backstreet Boys, and U2 outings. The company is also the world's largest owner/operator of outdoor amphitheaters and is promoting some 20 outdoor tours in 2001.

Despite CCE's dominance, Concerts West's Spears coup sends a message that the industry leader now has a deep-pocketed competitor, above and beyond distant second House of Blues Concerts (HOB). Talk that AEG is making a bid to purchase HOB appears to be premature; a source at HOB says a deal was not imminent.

Philip Anschutz, owner of the sports and entertainment giant AEG, purchased Los Angeles-based Concerts West last year (with mega-manager Irving Azoff on board as investor/consultant) to focus on arena tours, as was the intention of Concerts West co-presidents John Meglen and Paul Gongaware. The goal to compete for national tours now has been accomplished. Meglen declined to comment.

The Spears deal marks the first time Concerts West has outbid CCE for a tour. Larry Rudolph, who co-manages Spears with Johnny Wright, says the artist's options to tour with either Concerts West or CCE were both exceptional opportunities.

"Clear Channel is an incredible company, and I'm sure we'll be doing more business with them," Rudolph says. "We went with Concerts West because they're a strong touring company and because they have ancillary properties, in that [parent AEG owns] arenas and some 7,000 movie theaters throughout the country.

"This decision was not made to exclude Clear Channel," he adds. "It was made to include Concerts West."

AEG's theater properties, including United Artists theaters, have increased importance, given a motion-picture project from Spears due in February, Rudolph says. "[AEG] has the ability to help us market our core products—the album and tour—and our secondary properties—the movie—in ways that tipped the scale for us."

'BRITNEY'S BEST INTERESTS'

David Zedeck, agent at Evolution Talent for Spears (as well as such CCE-promoted acts as Backstreet Boys and 'N Sync), declined to comment on published reports that Spears would earn a $13 million-$15 million guarantee for the tour, but he did acknowledge that Concerts West received the nod: "We just made the decision that we felt was in Britney's best interests."

While production details and markets had not been finalized at press time, the Spears tour is expected to hit about 31 arenas beginning Oct. 29, tentatively in Miami, and continuing through Dec. 17. A new Jive album is due in early November, with a single to hit in September. O-Town will open on most dates; sponsors include Pepsi and two other as-yet-unannounced corporations. Last year, Spears' touring grossed $30 million.

Popkomm Talk Focuses On Turnaround

BY EMMANUEL LEGRAND and GORDON MASSON

COLOGNE, Germany—At a time when Germany's record industry is enduring plummeting sales (see story, page 45), delegates at this year's Popkomm trade show Aug. 16-18 spent much of their time discussing initiatives to turn the market around.

Setting the mood of the event, BMG Europe president Thomas Stein noted that, although 260 million units of recorded music were sold in Germany last year, during the same period 200 million blank CD-Rs found buyers. The boom in CD-Rs, plus the impact of illegal downloads, contributed to a loss in industry revenue of 3.3 billion deutsche marks ($1.55 billion).

"This is not a rosy picture," said Stein, who predicted that other countries—including the U.K., which last year leapfrogged Germany to claim its place as the No. 3 music market in the world—"will not be immune from these developments."

Stein urged German politicians to implement the new European Union copyright legislation—a move backed by Vivendi Universal chairman Jean-Marie Messier, who also made a plea to hardware manufacturers not to repeat the mass-production of such devices as CD-R writers.

"You cannot, on one hand, sell tools to listen to creative products and, on the other hand, build hardware that steals intellectual property," Messier said. "Our business has already been seriously damaged by CD-R to the severe detriment of artists, songwriters, and our companies. That should not start again with Super Audio CD recorders or DVD-Audio recorders. Respecting and promoting creation is a prerequisite. I hope we will be heard this time by manufacturers."

MESSIER

As one of the most affected countries, Germany is currently the biggest lab for copy-protection experimentation. "Germany is the country that is suffering the most, so it is natural that we were the first to look into the issue," explains Warner Music Germany president Bernd Dopp. Warner has yet to release a copy-protected CD in the German market, but, Dopp says, the company hopes to be releasing them by the end of the year.

Universal Music Germany president/CEO Tim Renner says the most likely tracks to be illegally copied are hit singles and dance music. Like the other majors, Universal is in a testing period, with only a few releases copy-protected so far. Renner tells *Billboard*, "If it works, we will jump."

Label heads tell *Billboard* that a decision about which technological solution to adopt will not be made merely at European level. Dopp notes, "It is an important decision that must also involve the artists, and it would make no sense if only German acts had their CDs copy-protected—we need to include all the artists." Labels estimate that per unit, such copy protection will add about one-tenth of a euro (9 cents) to manufacturing costs.

One of the few outspoken optimists at the event was Messier, who predicted that the music market globally will begin to regenerate and grow in 2002. "If you remember that two-thirds of the population in the world does not buy music today, you can imagine that the opportunities to sell more music to more people may be limitless."

ExecutiveTurntable

KNUTSON

KOVEN

PERL

RECORD COMPANIES: Tommy Boy Music promotes **Steve Knutson** to head of alternative A&R/marketing and **Barry Koven** to head of sales in New York City. They were, respectively, head of sales and in the sales department.

Suzanne Perl is promoted to national director of rock formats for Universal Records in New York City. She was New York regional promotion director.

Lincoln Wheeler is named director/product manager for Virgin Records America in Beverly Hills, Calif. He was senior channel manager for ArtistDirect.

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A Quixotic Venture: Squeeze's Tilbrook Goes Solo

BY BRADLEY BAMBARGER

NEW YORK—On Glenn Tilbrook's solo debut via his own Quixotic Records, the former Squeeze frontman sings about going it alone in today's marketplace: "I'm pushing out the boat/Calling in every favor to keep it afloat . . . I know it's a changed world . . . I'm running a small shop/In the age of the global superstore."

That song is titled "G.S.O.H. Essential"—after the headings in the personal ads that call for a "good sense of humor"—with the idea that a light heart is necessary in a world where thinking-man's pop is a challenge to purvey and boutique labels have a tough row to hoe.

The 44-year-old Tilbrook has enviable energy and enthusiasm for his maiden solo voyage and his Quixotic label venture, which he formed in '98 to issue Squeeze's last album, *Domino*. Yet measured expectations suit his experience. Despite "spending nothing to promote it," Tilbrook says, *Domino* was "the first Squeeze album since *Cool for Cats* in '79 to turn a profit. I knew then that, with hard work, small could be possible, could be good."

As far as competing in what some perceive as a younger man's game, Tilbrook says, "I realized something playing with people like Keith Richards recently: Even though they're infinitely more successful than I am, they are people just like me, who live to play music at whatever age. And while I'd love to be the musician of the moment on everyone's lips, being on just a few people's lips is pretty great. It was a tremendous relief to realize that."

Issued in May by Quixotic London in the U.K. (via RMG), *The Incomplete Glenn Tilbrook* arrives in stores Tuesday (28) in the U.S., where the disc is manufactured and marketed by the Boulder, Colo.-based What Are Records? and distributed by that firm's At-Source Distribution arm. The album addresses such touchy subjects as middle-aged dignity both in love and onstage, with the sort of subtle wit and sublime melody that have endeared Tilbrook to Squeeze fans since the British band's bow in the new-wave London of 1977.

Tilbrook was Squeeze's music director, serving as lead vocalist, lead guitarist, and main composer across the band's various incarnations and 13 albums. But the outfit's smart, sly lyrics—as lauded as its irresistible tunes—were the work of Tilbrook's ace foil, Chris Difford. The prospect of penning lyrics to measure up spurred a bout of writer's block, which Tilbrook only overcame after ameliorative co-writing with the likes of Ron Sexsmith and Aimee Mann. That said, though, the most well-wrought words on the new set ended up being Tilbrook's alone. (His songs are published by EMI/Virgin Music, ASCAP.)

Squeeze came to an end when Difford, a family man, grew ever-more reluctant to tour. "At a certain age, gigging loses its luster for many musicians," Tilbrook says. "I'm the opposite: I quite enjoy it, as long as it's part of writing songs and making records. Making this solo record reminded me of the first three Squeeze albums, before we settled on a sound. The blank canvas was frightening but exciting."

TILBROOK

An album highlight is the lead track and first U.K. single, the buoyant, touching soul-pop of "This Is Where You Ain't," penned wholly by Tilbrook. Key songs "One Dark Moment," "Up the Creek," and "Interviewing Randy Newman" were likewise solo creations. Of the collaborations, the second U.K. single and first U.S. release, "Parallel World" (written with Chris Braide), has already become a favorite in Tilbrook's solo acoustic shows.

Produced with former Robyn Hitchcock collaborator Andy Metcalfe, *The Incomplete Glenn Tilbrook* showcases the charm of the singer's ageless choirboy tenor, as well as a sense of sonic adventure. Guitar in hand, Tilbrook is crossing the globe this year to play the new material alongside such Squeeze classics as "Tempted," "Pulling Mussels (From the Shell)," and "When the Hangover Strikes." The evergreen quality of those songs was emphasized at two sold-out shows at New York's Mercury Lounge, where between numbers the good-natured Tilbrook could barely get a word in over the avalanche of requests.

In '97, with input from Difford and Tilbrook, A&M U.K. remastered and reissued the first six Squeeze albums and released the thoughtful two-disc anthology *Excess Moderation*. In the U.S., Universal has since failed to maximize the band's catalog, merely issuing the single-disc compilation *Piccadilly Collection*; on Sept. 18, the company muddies the waters by releasing Squeeze's *Greatest Hits*.

Managed and booked for the U.K. by Suzanne Hunt at Quixotic London, Tilbrook is represented in the U.S. by Soroka Music and the Agency Group in New York. Following up spring U.K. and summer U.S. dates, Tilbrook tours Australia in September, with further U.K./U.S. dates planned for November. While on his recent stateside trek, he did a yeoman's round of radio promotion, performing live on the air for shows from KBCO Boulder's local *Studio C* to WXPN Philadelphia's nationally syndicated *World Café* (the latter of which should air in weeks to come).

Visitors to glenntilbrook.com or quixoticrecords.com are kept well-informed about Tilbrook's activities, and North Americans can buy his new disc direct from war.com. According to GM Ted Guggenheim, W.A.R.? plans an array of Internet-related promotions, including tie-ins with radio station Web sites and a program for e-mailing fans who download Squeeze tracks from Napster and other sites.

Returning to the impetus of "G.S.O.H. Essential," *The Incomplete Glenn Tilbrook* does face its hurdles. "These artists—the Tilbrooks, Elvis Costellos, Nick Lowes—are between a rock and a hard place," says Allen Larman, head buyer at the Rhino Records shop in Los Angeles. "They don't fit into any one media format—are they adult-oriented, alternative, what? But having created durable bodies of work, they've made a real name for themselves with hardcore music fans. And those are our staple customers. The word will gradually get out on Glenn's record, because it's a good one."

Spanish Lessons Pay Off For BMG's Alexandre Pires

BY LEILA COBO

MIAMI—While most Latin artists are busy brushing up on their English in preparation for crossing over from Spanish, these days Alexandre Pires spends his time with a Spanish tutor.

"It's not easy," acknowledges the soft-spoken Pires, speaking in Spanish from his office in Brazil. "It's been lessons, lessons, lessons, because [before] I learned Spanish on my own. Now, it's been a question of recording 40 minutes of music in a foreign language."

Those 40 minutes constitute *Alexandre Pires*, the artist's first full-length Spanish album—and a disc that label BMG U.S. Latin hopes will make Pires the first Brazilian artist to gain full acceptance in the Spanish-language market since Roberto Carlos. The album is due Sept. 11 in the U.S., Spain, and other Latin territories.

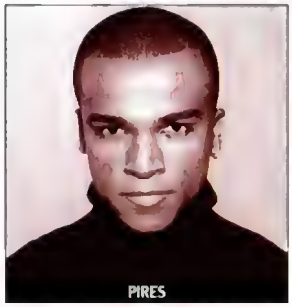
That lofty goal doesn't seem so far-fetched. Pires has already successfully tested the waters with Spanish tracks. Last year, he won awards at Spain's Premios Amigo and Premios Ondas, and the duet "Santo Santo," recorded in 1999 with Gloria Estefan, was nominated for a Latin Grammy Award.

Most telling, Pires doesn't need to be a Spanish-language star. Not yet 24 years old, he has reportedly sold some 11 million discs with his band So Pra Contrariar. He tours most of the year, and Carlos himself has publicly named him his successor. A Spanish album, at this point, would appear to be a side project in an already fertile career—except that Pires says he plans it as the beginning of a new, parallel route.

"This will work because he's already sold over 800,000 units in the Latin region," says Jorge Lopez Doriga, BMG VP of marketing for the Latin region. "He has great awareness, and this album is full of hits—Latin hits. We believe he's the next big [Latin] artist."

In the U.S., where Pires is less well-known, Doriga hopes to create initial awareness with the first single, "Usted Se Me Robó la Vida," which has already hit Latin radio and is the theme tune for different five soap operas throughout Latin America. In Brazil, the single has propelled the Portuguese version of the album, issued last month, to sales of more than 200,000 copies, the label reports.

"I have so much faith in that track,"


PIRES

says Germán Estrada, PD for Miami-based Romance 106.7 FM. "From the moment I first played it, people were calling to ask who the singer was."

Beyond the single, Pires' album strikes an almost ideal balance of voice and repertoire, in the grand tradition of such classic balladeers as Carlos, Manuel Alejandro, and José José.

"This might be the best album I've made in my 18 years in the business," insists Adrian Posse, BMG U.S. Latin A&R director. "Alexandre is a multi-instrumentalist, a dancer, a composer, a great-looking guy. And he brings a different voice—he brings a feeling you detect in the first four bars."

Pires also brings a Brazilian sensibility that's considered irresistible by many elsewhere. But in recent years, few Brazilian acts have achieved commercial success on a grand scale, either in English or Spanish. Part of the problem is the Brazilian market is so large and self-sufficient that acts lose revenue if they sacrifice domestic touring for international promotion.

"I know I'm not as important abroad as I am in Brazil," Pires says. "But my priority now is international." He is aided by a disc that, far from being a translation of a Portuguese production (the Portuguese set is actually a translation of the Spanish), was conceived specifically for the Latin market.

To accomplish this, Posse enlisted songwriter Estéfano, who spent a month in Brazil with Pires, tailoring songs for the artist. "I've heard my songs placed up there by an amazing interpreter," Estéfano says, adding that Pires has "a very sweet but strong voice, a soulful voice." Ranked as the No. 1 Latin songwriter by *Billboard* for 2001's first six months, thanks to hits written for the likes of Paulina Rubio and Chayanne, Estéfano wrote most of the tracks on *Alexandre Pires*. The album was produced by Julio Reyes, Rey Neiro, Donato Poveda, and Raul del Sol for Estéfano Productions.

On his end, Doriga expects to sell more than 2 million copies of *Alexandre Pires* worldwide: "He's already *the* sex symbol of Brazil—we're targeting women and a younger audience. And we've done a dance remix and a pop remix of 'Usted,' to cover the whole spectrum. We're positioning [Pires] as someone who crosses all frontiers."

Emerging From The Middle Of 'Iowa'

Roadrunner Act Slipknot's Success Story Isn't Just Masks And Numerals

BY WES ORSHOSKI

NEW YORK—"They take their music very seriously," a Roadrunner Records publicist says of the label's platinum shock-thrashers Slipknot. For most bands, this much is implied. But most bands aren't like Slipknot.

In fact, most groups have nothing in common with the hardcore nonet, which, in the three years since emerging from the very definition of the middle of nowhere—Des Moines, Iowa—has gone on to establish itself as the reigning act of shock rock.

What's helped win Slipknot that title (which it is sure to retain after the highly anticipated Aug. 28 release of its second Roadrunner album, *Iowa*) more than anything else, and what distinguishes it from just about every other act, is that each member of the band wears a mask. We're not talking sparkly Mexican wrestling masks or rubbery Dick Nixon mugs. The Slipknot get-ups range from the psychotic clown to the bloody mime.

What's more, when the band members—some of whom have exchanged their names for numerals—take the stage in these masks (and matching, sometimes faux-blood-stained jumpsuits), they deliver the stuff of modern-day metal legend: relentlessly full-throttle aggression, chaotic and frightening enough to generate as many nightmares as Gene Simmons' blood-spewing antics did in the '70s.

With Slipknot making Halloween an everyday event, it's understandable that the group's publicist feels compelled to stress that the band also puts care and effort into its songwriting as well. (Their songs are published by EMI April Music/Music That Music, ASCAP. Slipknot is managed by L.A.-based Steve Richards at No Name Management and booked by Dave Kirby at the Agency Group in Los Angeles.)

SLIPKNOT

Snicker though you may, commercially, Slipknot is no joke: It has sold more than 1 million copies of 1999's *Slipknot*, its first Roadrunner set and second overall. And if the group's online presence is any indicator, *Iowa* is sure to be an even bigger success. To help stir excitement for *Iowa*, Roadrunner recently posted an MP3 of new track "Heretic Song" on its Web site for free downloading. Label president Jonas Nachsin says that in the first second after its posting, about 1,000 users began downloading the song. He adds that the track has been downloaded about 175,000 times since.

Slipknot's reputation began growing in 1999, when the then-mostly unknown act joined that year's Ozzfest. Playing to metalheads across the U.S. —from the fest's second stage—helped *Slipknot* reach platinum status.

This summer, Slipknot again set up its forthcoming album with a slot on the just-wrapped Ozzfest, this time playing the main stage with Black Sabbath and Marilyn Manson, among others. The band will hit the road again Sept. 14, when it begins the Pledge of Allegiance arena tour with Rammstein and System of a Down. This time around, the band's fans—which the group refers to as its "maggots"—are in for a more interactive, less restrictive experience, promises its founder, Shawn Crahan, aka the Clown, aka No. 6.

"We're not fucking around," he says. "When we came out, we told people it was going to be world domination."

Crahan, 31, says that *Iowa*—which will be packaged in a foil booklet with a 12-panel vellum foldout—features the band at its "most brutal." *Slipknot*, he says, is like "being a little kid, totally full of anxiety. It's someone who will chew off an ear to get the chance to allow the world to hear it. Well, we still have that [with *Iowa*], but instead of the ear, now it's the whole body."

LEAD TRACK LEAKED

Nachsin says Roadrunner was forced to service "Left Behind" to metal and active and modern rock formats earlier this month, after several stations leaked the track. The label has also partnered with MTV for an *MTV 360* promotion that will see the album promoted across MTV and MTV2, as well as on mtv.com.

Natalie Waleik, senior buyer for Newbury Comics' 22 stores, says the band's local Ozzfest stop is already making an impact at the Boston-area chain, with *Slipknot* sales picking up.

Iowa "will certainly be bigger out of the box," she says. "[*Slipknot*] took a few months to take off and is still selling well two years later. This time, they have radio [support], which they probably don't even need."

Despite the masks, the Satanic images that float through the band's work, and such song titles as "People=Shit," Crahan says, there's an uplifting aspect to Slipknot—an esteem-boosting message of empowerment—that is often missed.

"We are here to wake you up and kill the part of the brain that tells you that you can't," Crahan says. "It's not about me. It's about what I'm doing for kids. When I walk out onstage, there's 15,000 kids that, to me, represent potential. And I'm here to tell you, to tell them, that no matter what they tell you, no matter what they say, you can be from nowhere and you can break out and become anything you want. Because the bottom line is [that] this is your lifetime. This is your time, here, now, on this planet."

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The Beat™

by Melinda Newman

AYEROFF RETURNS: Fifteen years after leaving Warner Bros. Records, **Jeff Ayeroff** returns to the label as creative director. In the interim, of course, Ayeroff was co-chairman of Virgin Records America and co-founder of the Work Group with his former partner **Jordan Harris.** Most recently he ran the U.S. marketing campaign for **the Beatles'** *1* album.

Ayeroff will also serve as creative consultant to Warner Music Group. His duties will include representing Warner in certain initiatives with parent company AOL Time Warner.

HAPPY TOGETHER: Backstreet Boy Brian Littrell and his actress wife, **Leighanne Littrell,** have launched Brileigh Productions. The first release from the production company will be the Navarre-distributed Oct. 23 soundtrack to *Olive Juice,* which arrives on video Oct. 9.

LEIGHANNE AND BRIAN LITTRELL

Leighanne, who appears in *Olive Juice*, will serve as the president of Brileigh Productions, which is wholly owned by the Littrells. Non-equity participants in the label are **Brett Donowho** and **Greg Weiss** of Insight Entertainment Group.

The pair deliberately decided to start small because, Leighanne says, "a lot of times with a larger label, you're not going to get control." She adds that Brileigh is negotiating to sign **Brett Laurence**, who appears on the soundtrack.

Brian also remains a partner in the Interscope-distributed label run by Backstreet Boys and its management company the Firm. Following a seven-week break from touring to allow Backstreet Boy **A.J. McLean** to receive treatment for alcoholism and depression, Brian returned to the road with the group Aug. 24.

After the tour ends in October, Brian isn't sure what's next, he says. "There are contracts to go to the Far East. If that will happen, we don't know. We're living day to day, and we want to take care of what we do and what we care about, and that's A.J."

Denying any rumors of a breakup, Brian says, "We definitely have more albums to do."

JUST WATCH: We will be shocked if Metropolitan Entertainment Group (MEG) isn't purchased by SFX/Clear Channel Entertainment (CCE) in the coming months, despite protestations by MEG's new chairman that such a sale is not a given.

To recap, **John Scher**, who founded the New York/New Jersey-based MEG 30 years ago, was ousted from his post Aug. 15 and replaced by **Scott Mackin**, CEO of Covanta Energy. Covanta now owns close to 80% of MEG following its purchase of most of Scher's 40% share of the company (*Billboard*, Aug. 25). Scher will now head its record label, Hybrid Recordings.

Covanta (formerly Ogden) had MEG on the block for more than a year. Several suitors—some in the concert industry, some not—sniffed around MEG, but no deal was struck to buy out Covanta.

Scher says, "It's no mystery that Covanta made a decision in 1999 [to divest its entertainment properties] and, candidly, our management team wasn't able to find a buyer everyone was happy with."

The one company Scher was adamant about not selling to was CCE, with whom he had battled over Northeast territories. This move now clears the way for CCE to move in. It's possible that with Scher no longer having right of first refusal, House of Blues (a previous potential buyer) or another company will step back in, but we doubt it.

Our fear is that once MEG tumbles, the few remaining indie promoters will not be able to stand up against consolidation. As it is now, CCE has snapped up most of the top-tier regional promoters. Among the few holdouts are Chicago-based Jam; New Orleans-based Beaver Productions; West Palm Beach, Fla.-based Fantasma; Dallas-based 462; Portland, Ore.-based Double Tee; Washington, D.C.-based I.M.P.; and Denver-based NIPP, which is suing CCE.

Scher, even though he had Covanta as a partner and before that PolyGram, was emblematic of the indie promoter —the David standing up to Goliath.

IN BRIEF: Former Hollywood Records senior VP/GM **Mark DiDia** will start in his new role as senior VP at Capitol Records by the end of August . . . Artemis Records has signed **Russell Crowe's** band, **30 Odd Foot of Grunts,** and will release the group's *Bastard Life or Clarity* in the U.S. on Sept. 18 . . . **Danzig** has inked with Survival Management for representation and is negotiating a new label deal.

Additional reporting by Ray Waddell.

Veteran Nick Lowe Acts His Age On Yep Roc Records' 'The Convincer'

BY CHRIS MORRIS

LOS ANGELES—Nick Lowe's new album, *The Convincer*, due Sept. 11 on Chapel Hill, N.C.-based Yep Roc Records, is very much a continuation of prior associations and aesthetic directions for the English musician.

Although Upstart Records—the Rounder-distributed label that issued Lowe's two most recent albums—no longer exists, Yep Roc (and its parent distributor, Redeye Distribution) is co-owned by Glenn Dicker, who formerly was a partner in Upstart. (The other partner, Jake Guralnick, now handles U.S. management chores for Two Jakes Management, whose Jake Riviera has long directed Lowe's career.)

Lowe says, "I had a very nice association with those people at Upstart, and Glenn Dicker, who used to be involved with Upstart, runs Yep Roc. I couldn't see a little detail like their record company going bust interfering with my desire to work with them again."

Of Lowe's arrival at the label, Dicker says, "We're thrilled. This is a huge thing for us. It's something we've been trying to build for a while—trying to be able to get into a position where we could do his next record. That's been a personal goal, in some ways. The timing worked out great, with the way the label developed, the way distribution developed, and the way the timing for his release came out."

The Convincer continues in the darker, more contemplative style of its acclaimed Upstart predecessors, *The Impossible Bird* (1994) and *Dig My Mood* (1998). "Homewrecker," "Lately I've Let Things Slide," and "I'm a Mess" (published by Plangent Visions Music Ltd.) are superlative examples of Lowe's mature approach, which is sometimes in pronounced contrast to the tartly funny pop mode in which he worked during the '70s and '80s.

"I've been looking for a long time for a way to record myself and for a style that would suit the fact that I'm getting older," Lowe says. "I had a brief career as a pop star in the late '70s and thoroughly enjoyed it, but as you know, most people have only a little time at that, and then it's over. Unless you're Cher or Elton John or someone like that, you either become a terrible parody of yourself and try and carry on doing the music you were doing as a kid, or you find some other way."

KEEPING THINGS COVERED

Lowe turns in two typically well-selected covers—of American singer Johnny Rivers' "Poor Side of Town" and the Jamaican reggae group Byron Lee & the Dragonaires' "Only a Fool Breaks His Own Heart."

"I will always put covers on my record, even if I were really, really prolific," Lowe explains. "If you put a couple of covers on your record, it shows that you're not *obsessed*, even if you are. My heart rather sinks when I look at a CD sleeve and see that an artist has written everything on it. I say, 'Well, why don't you get out more?' "

Dicker says that Lowe will be in the U.S. in late September and early October for a media tour that will include appearances on the nationally aired radio shows *Fresh Air* and *Mountain Stage*.

Lowe, who is booked in the U.S. by Marsha Vlasic of MVO in New York City, will embark on a formal U.S. tour sometime after the completion of his U.K. jaunt, which starts Oct. 11.

In addition to working with both major chains and indies stores, Dicker says, the label has devised an innovative plan with Borders Books & Music. "The idea was to have some sort of value-added scenario—we came up with a bonus disc. They'll be doing their optimum placement for it in the fall."

LOWE

The three-song disc, which will be packaged in stickered copies of the album at Borders outlets, will include the original song "Different Kind of Blue" and covers of the ska tune "The Conference Table" and the old Shirelles hit "Mama Said."

Yep Roc is hiring indie promoter Harry Levy to work *The Convincer* at triple-A outlets and Paul Crowley to promote the set at AC stations.

Allen Larman, buyer at Rhino Records' L.A. store, sees great potential for *The Convincer*. "It's got good songs, and it's very soulful. There's a maturity to the way he sings and plays. Nick Lowe doesn't make bad records."

Mercury Rev Creates An Upbeat, Mythic World On V2's 'All Is Dream'

BY TODD MARTENS

LOS ANGELES—Mercury Rev lead singer Jonathan Donahue is perfectly willing to accept that "monsters want souls" and "vampires want blood," as he sings on new single "Nite and Fog." These mythic images, not conventional reality, shape the reclusive band's world, explored in all its fantastic lushness on the band's latest V2 offering, *All Is Dream*.

"It's not a rejection of reality but an acceptance of an alternate reality that's equally valid," Donahue says of the set, due Sept. 11. "I do what I can to balance my unconscious dream world with this physical, dense matter plane of existence. My dreams [are] as valid as my waking life."

Those dreams inspire an expansively orchestrated, psychedelic pop sound, which has given the group a gold album in the U.K. and at least 49,000 admirers in the U.S.—the number of people who bought the band's last disc, *Deserter's Songs*, according to SoundScan.

After nearly drifting into obscurity after 1995's *See You on the Other Side* (Sony), this Catskill Mountains, N.Y.-based band, once ousted from *Lollapalloza* for loudness, looked ready to disappear with a whimper. Yet with a new home on V2, and Donahue fully recovered from a post-tour nervous breakdown, Mercury Rev emerged with a quieter, almost mystical sound, giving the label a critical and cult favorite in 1998.

"When I first heard *Deserter's Songs*, I knew I had been given a gift," says Sharon Lord, V2's head of product management.

Much of the Band-influenced, twilight feel of *Deserter's Songs* was

MERCURY REV

borne out of relief. The once-volatile relationships among Donahue, guitarist Grasshoper, and bassist/producer/ex-Flaming Lip Dave Fridmann were finally cooling. New drummer Jeff Mercel was also settling in, and Donahue has described *Deserter's Songs* as the sound of friendship renewed.

"With *All Is Dream*, it's like our nerve endings were reattached," Donahue says. "There was a greater focus of light that seemed to be flowing through us, like a prism, and reflecting in a much stronger way. The imagination was there, as well as greater inspiration."

The result is a more upbeat, rock-oriented piece, a starlit journey through nightmares and folklore, launching with the symphonic fantasia of "Dark Is Rising" and traversing through the siren-like keyboard of "Lincoln's Eyes" to the soaring guitar of "Queen." Also, Tony Visconti's eloquently arranged classic-rock strings fly through "Chains."

Yet the album's beginnings almost led to disaster. The group, managed by Marcus Russel at Ignition in the U.K. and published in the U.S. by Canaveral Pictures (BMI), had hoped legendary producer/arranger Jack Nitzsche (Neil Young, Rolling Stones) would helm the set. Donahue, a longtime fan, counts Nitzsche's scoring work for *One Flew Over the Cuckoo's Nest*, with its haunting bowed saw, as having a direct impact on the band. It wasn't to be. Nitzsche passed away days before recording was to start.

"We've met famous people before, and everyone has a special aura, but Jack's was unearthly," Donahue says. "You had to enter Jack's world. It wasn't a mutual thing. He had so much pure musical imagination that it boggles my mind."

Donahue stresses that what the band recorded is not a tribute to Nitzsche. "Lord knows, I have no idea what he would have done. We only knew to keep going. Songs bang away in my mind. Until I manifest them on vinyl, I don't sleep."

V2 is planning a slow, nontraditional rollout for the album, at least in the U.S., where the emphasis will be on promotion at college radio and on the Web. The band was recently on the cover of England's *New Musical Express* and will headline the second stage of the Reading Festival at the end of August. Booked by Sam Kirby of New York City-based Evolution Talent Agency, the band will play Europe until early winter.

> *'I do what I can to balance my unconscious dream world with this physical, dense matter plane of existence. My dreams are as valid as my waking life.'*
>
> —JONATHAN DONAHUE, MERCURY REV

Brett Grossman, music buyer for Chicago's Reckless Records, says V2 is right to take it slow. "There are so many huge records coming out, like Spiritualized, Björk, and Stereolab," he says. "Mercury Rev might get overshadowed in these coming weeks, but the band will find a way to eke it out."

Nic Harcourt, music director of KCRW L.A., thinks the band may have a shot getting radio play. "College will gravitate toward it quickly, but the single, 'Nite and Fog,' is something that will stand out when radio programmers are looking at adding songs."

Regardless, Donahue won't be abandoning his hermit traits. "It's tough for V2 to figure out what I'm doing up in the Catskills, but when they hear these records, they understand why I'm reclusive. It takes everything out of me to make these things. I couldn't deal with being close to a label or a big city."

FOR THE RECORD

The Soundtrax column will return in the Sept. 15 *Billboard*.

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MADONNA	Madison Square Garden, New York City July 25-31	$9,297,105 $250/$45	79,401 five sellouts	Clear Channel Entertainment
MADONNA	Earls Court, London July 4-12	$8,734,149 (£6,211,465) $120.38/$35.40	107,415 six sellouts	Clear Channel Entertainment
U2	Gelredome, Arnhem, the Netherlands July 31-Aug. 2	$4,015,276 (10,121,346 guilders) $37.92/$33.93	107,812 three sellouts	Clear Channel Entertainment
MADONNA	MCI Center, Washington, D.C. Aug. 10-11	$3,472,148 $250/$45	32,061 two sellouts	Clear Channel Entertainment
MADONNA	First Union Center, Philadelphia July 21-22	$3,382,485 $250/$45	31,128 two sellouts	Clear Channel Entertainment
U2	Stadio delle Alpi, Turin, Italy July 21	$2,616,225 (5,813,304,275 lire) $52.19/$28.35	73,061 sellout	Clear Channel Entertainment
'N SYNC, DANTE THOMAS, CHRISTINA MILIAN	Alamodome, San Antonio Aug. 5	$2,173,079 $65.50/$19.50	40,637 49,068	Clear Channel Entertainment
U2	Manchester Evening News Arena, Manchester, England Aug. 11-12	$2,073,724 (£1,455,480) $56.99/$46.30	38,742 two sellouts	Clear Channel Entertainment
ROD STEWART	Jones Beach Theatre, Wantagh, N.Y. Aug. 7-8	$1,848,937 $129.50/$39.25	26,416 28,058 two shows	Clear Channel Entertainment
MADONNA	Continental Airlines Arena, East Rutherford, N.J. Aug. 2	$1,842,155 $250/$45	16,457 sellout	Clear Channel Entertainment

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Epic's Stone Gossard Makes Pearl Jam's First Solo Move

BY JONATHAN COHEN

NEW YORK—Throughout Pearl Jam's first decade together, the Seattle rock outfit's five members often dabbled in side projects, but none had released an official solo album.

That distinction falls by the wayside Sept. 11, when Epic releases *Bayleaf*, the solo debut from guitarist Stone Gossard. The artist previously released two Epic albums with the band Brad during downtime with his primary gig.

"In the time off between Pearl Jam, I've always liked to get up and play guitar and write," says Gossard, whose lone prior lead vocal came on "Mankind" from Pearl Jam's 1996 *No Code*. "In the process of doing that, I wrote a bunch of songs. I had been recording and trying to learn how to sing and attempting to finish something without it having to be a Pearl Jam song. I just happened to be the first guy to get them all together and make the final push of getting them out."

Gossard began work on the project more than three years ago, when he penned the album's somber, Neil Young-leaning title track while on tour with Brad in Australia. Most of the nine other *Bayleaf* tracks weren't fully realized until recently. Gossard attributes finishing them to the invaluable assistance of such collaborators as singer/songwriter Pete Droge, who produced and played on nearly every song.

Ex-Pearl Jam drummer/session man extraordinaire Matt Chamberlain turns up on the album's first two tracks, the rock-driven "Bore Me" and the dark, jazzy "Fits." Ex-Green Apple Quick Step frontman Ty Willman takes vocal duties on three cuts, including the grungy first single, "Unhand Me." The rest of the band includes three veteran Seattle musicians: pianist Ron Weinstein, bassist Guy Davis, and drummer Mike Stone.

"The amount of energy you get from other musicians feeling what you're doing or believing in what you do is a big part of anyone doing well," Gossard stresses. "Even to say it's a solo record is in a way misleading. It certainly wouldn't be what it is without the other people who were involved."

Without eliminating all traces of his Pearl Jam roots, Gossard strolls down a variety of new musical avenues on *Bayleaf*. The sparse, organ- and piano-inflected "Anchors" and the melodically superb "Hellbent" demonstrate songwriting versatility, while "Fend It Off" and "Every Family" filter obtuse personal reflections through vintage blues and soul melodies. (The artist's songs are published by Write Treatage Music, ASCAP.)

Throughout, Gossard's lyrics defy easy explanation. Such seemingly autobiographical songs as "Bayleaf" and "Bore Me" often stop short of full disclosure, while "Fend It Off" and the funky, bouncing "Pigeon" revel in provocative lines ("I'm not through sleeping around") about the ups and downs of relationships.

"It's a little cynical and a little bit fun, I think, in terms of the mood of how that person is saying it," Gossard says of the latter cut. "It's sort of saying that things destruct sometimes. You can look at it as an adventure as to how you go on from there."

Gossard says he welcomed the challenge of putting both his words and his voice to tape, skills he looks forward to honing. "What I struggled with the most was coming in one day and saying, 'Wow, that sounds good,' and then coming in the next day and going, 'Wow, that just is not great. How do I get it to be great?' "

GOSSARD GOES ONLINE

Such questions aside, Epic knows it has a built-in audience in Pearl Jam's rabid fan base, according to VP of marketing Chris Poppe. As has become customary with such recent special projects as Pearl Jam's live bootleg series, fans were able to preorder *Bayleaf* beginning Aug. 20 through the Pearl Jam fan club site TenClub.net, as well as the newly launched StoneGossard.com.

The label recently began streaming one album track per week on Gossard's site, which also hosts videoclips of the artist discussing the album's creation and an e-card with his personal greeting. According to Epic head of new media Cory Llewellyn, Gossard will participate in two Web chats around the release date, with partners to be determined. A number of online contests are on tap, with prizes including autographed guitars and lithographs.

Epic serviced retail with two-song samplers and a Gossard-penned biography in July. In addition, *Bayleaf* (as well as upcoming Epic/Sony albums from Ben Folds and Jamiroquai) will

GOSSARD

list for $12.98 via a special developing-artists promotion. "Although people know Stone through Pearl Jam, this record has such a cool vibe that we want to make sure a lot of people get to pick up on it," Poppe says. "This price will really help with that."

The label is also considering several programs with indie retailers, which is where some retailers believe the project will break first. "This record has the kind of edge and experimentation that open-minded listeners crave," says Marlon Creaton, manager of San Francisco's Record Kitchen.

Bayleaf is also the centerpiece of a contest within Sony Music's college promotion department: The campus representative deemed to have done "the best job of creating awareness for the album" will win a trip to London. Gossard will personally meet with reps during a September visit to New York.

"Unhand Me" was serviced to rock radio Aug. 13, and Epic has hired promotion company the Syndicate to work the album at college radio. Poppe says Gossard may visit stations in major markets in September.

One thing Gossard won't do is tour in support of *Bayleaf*. He chalks this up to his inexperience with singing in a live setting. He says, "Ultimately, I might be able to, but I'm not there yet in terms of the headspace."

As Pearl Jam prepares for three October concerts and impending sessions for its seventh studio album, Gossard reflects fondly on this latest phase of his musical exploration. "I've achieved what I wanted to achieve, which is to get [an album] done and to know that I can do it again," he says. "Knowing I can make a record when I feel like it is comforting."

In The Works

- Almo/Interscope act Garbage returns Oct. 2 with *Beautifulgarbage*. The set will be previewed in early September by the single "Androgyny."
- Velocette (formerly Capricorn) Records plans to rerelease *Nine High a Pallet*, the 1995 collaboration between folky singer/songwriter Vic Chesnutt and jam band Widespread Panic, released under the name Brute. This enhanced version of the album is due Oct. 9.
- Mammoth act Fu Manchu recently completed *California Crossing*, due Oct 23. Produced by Matt Hyde (Porno for Pyros, Monster Magnet), the project will be preceded by the single "Separate Kingdom," which goes to mainstream and modern rock radio Sept. 25.

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Top 10 Favorite Artist Picks — August 10, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Tragic Sense	Alternative, Electronic	1
2	Merge	Rock, Alternative	11
3	Finster Baby	Rock, Metal	1
4	Alexz Johnson	Pop	46
5	Brickfoot	Pop, Rock	37
6	Aravia	Pop, Dance	4
7	Redlyn	Alternative, Rock	7
8	Travail	Metal, Hardcore	7
9	Sylvia Tosun	Pop, World Beat	8
10	Poptart Monkeys	Rock	5

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests — August 10, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Again, Amber Rose	Pop, R 'n B	5
2	What I Think, Dezeray's Ray	Pop, Rock	5
3	On The Floor-Radio Mix (What Would It Take), Taryn	Pop, R 'n B	4
4	See-Saw, Lobelia	Pop, College	1
5	Have Some Fun, Lakeisha	Urban, Hip Hop	5
6	Deaf, Merge	Rock, Alternative	10
7	Walking A Tightrope, Merge	Rock, Alternative	10
8	Low, Four Daze	Hard Rock, Rock	10
9	Backseat, Clove	Pop, Rock	26
10	Bigmouth, Clove	Pop, Rock	23

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

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Advertisement

Choirs Inspire Arista's Trippy Spiritualized

BY LIANA JONAS

NEW YORK—Jason Pierce is a walking dichotomy. The lead singer/guitarist of the trippy British rock band Spiritualized does not believe in God. Nor is he a big fan of organized religion. Yet his band's new disc, *Let It Come Down* (Arista, Sept. 25), brims

PIERCE

with religious and spiritual references and influences. In fact, the musician is a self-proclaimed gospel fanatic.

Let It Come Down is a partial departure from the space-rock sound of past Spiritualized records, including 1997's intoxicating *Ladies & Gentlemen, We Are Floating in Space*. On tap is a new band lineup and an earnest amalgam of pure rock'n'roll and live orchestras and choirs.

"Over a year was spent in prep," Pierce says of the set's creative process. "I wrote the orchestrations first, [starting] with the French horns and oboes. I sang the melodies into a Dictaphone and played them note by note on a piano. It was an extremely slow process. I did it this way because I wanted to go outside myself."

First single "Stop Your Crying" ships to college radio in early September. In October, Arista will service the single to modern rock and triple-A. According to Arista VP of marketing Tony Ward, more than 100 retailers, including some chains, have taken part in Arista's pre-order campaign.

Don VanCleave—president of the Coalition of Independent Music Stores and owner of Birmingham, Ala.'s Magic Platter record shop—compares Spiritualized to another unlikely commercial success story. "You look at the insane success of Radiohead—you can't get into their shows," he points out. "They're never on the radio, and they created their own scene. Spiritualized is in that camp with that same crazy genius."

Up next for Spiritualized is a fall tour with a 13-piece band. How will Pierce compensate for the choirs and droves of musicians who appear on the disc? "We won't," he says matter of factly. "It comes to me in folds, and the show constantly changes. If a song has to be changed radically, we'll do that."

Spiritualized is managed by Frank Gironda at Lookout Management in Los Angeles and booked by Sam Kirby at Evolution in New York City.

The Classical Score™

by Steve Smith

AMERICAN LITERATURE: This is a big week for composer **Mark Adamo**. On Tuesday (28), the Finnish label Ondine will release a recording of his first opera, *Little Women*, performed at Houston Grand Opera in March 2000. The next day, PBS will broadcast that production on *Great Performances*.

The activity doesn't end there: Already staged by several American companies, *Little Women* has eight new productions scheduled through 2003, including at the Glimmerglass Opera Festival and New York City Opera.

ADAMO

Ironically, though, all this activity may never have arisen had *Little Women* not met with rejection at its inception.

The Catholic University of America in Washington, D.C., where Adamo earned his master's degree, originally approached him to create an operatic setting of the venerable **Louisa May Alcott** novel. He found the prospect daunting. "After immersing myself in the novel, three films, and half a dozen failed stage adaptations that I found in the Library of Congress," Adamo wryly recalls, "I started to think, 'Maybe there's not an opera here.' "

Adamo eventually centered his conception around character Jo March's struggle against the passage of time as she grows apart from family and friends. "It was a different *Little Women* than I'd ever seen—one that I, as an artist, would be extremely excited about doing," he says. That vision proved too idiosyncratic for Catholic University: He says, "Under the rubric of 'artistic differences,' it fell apart."

Adamo related his story to friend and mentor **Carlisle Floyd**, a respected opera composer long associated with Houston Grand Opera (HGO). Adamo sought only a sympathetic ear; instead, Floyd presented the work to HGO general director **David Gockley**, who has made new American opera a staple of his company's activities.

Since Gockley took charge in 1972, HGO has commissioned 25 operas, including **Philip Glass'** *Akhnaten* and **John Adams'** *Nixon in China*. Gockley offered to produce two performances of *Little Women* with the company's studio program in March 1998.

Adamo's work—which deftly integrates 12-tone recitatives with show-stopping theatrical arias and orchestral leitmotifs—proved both a critical and a popular success. G. Schirmer agreed to publish the score, and Gockley scheduled a main-stage revival for the 2000 season, during which the PBS telecast was filmed.

To Gockley, the success of *Little Women* reflects a growing acceptance for American opera here and abroad. Works that might once have disappeared after a splashy premiere are now being revived more frequently.

"*Nixon in China* was given a new production by the English National Opera last year," Gockley notes. "In Bregenz, we just did a co-production of Floyd's *Of Mice and Men*, and the reception there—in the land of **Mozart**—was remarkable."

Closer to home, Gockley points to San Francisco Opera's success with **Jake Heggie's** *Dead Man Walking* (to be issued on Erato in October) and Chicago Lyric Opera's series of works from **William Bolcom**—the latest of which, *A View From the Bridge*, was released on disc by New World in June. Gockley wanted to see *Little Women*

GOCKLEY

preserved on record as those operas had been; he shopped a master tape of the PBS production to several labels.

"I'd read the book and seen the films, so I was interested in hearing the tape," says **Reijo Kiilunen**, founder of Ondine. "The music was innovative and had a fluency about it that was immediately attractive. Of course, I had to be careful, because contemporary opera is not easy to sell. But, in this case, the TV broadcast will help."

While it may come as a surprise to find a new American opera making its recorded bow on a Finnish label, Kiilunen had planned several recordings of American music—including an upcoming disc of concertos by **Christopher Rouse**—when *Little Women* was presented to him. "America is our second-biggest market after Finland," Kiilunen notes, "so we've always been willing to make an effort there. *Little Women* fit in very well with our plans."

ALBUMS

Edited by Michael Paoletta

POP

★ VIGILANTES OF LOVE
Summershine
PRODUCERS: Tom Lewis, Bill Mallonee
Compass 743202
After a decade of critical acclaim and many road-weary miles, this inventive outfit looks poised to strike a chord with a broader audience on *Summershine*. Comprising lead vocalist/guitarist Bill Mallonee, bassist Jake Bradley, and drummer Kevin Huer, the Vigilantes here pay homage to the British pop influences Mallonee soaked up during his youth (with his appreciation only intensifying in recent years, as the band toured Europe). The result is an album of infectious guitar pop, with intense lyrics juxtaposed against bright, buoyant melodies. The uniting thread is Mallonee's distinctive voice, with its almost folky earnestness and whimsical innocence. Among the engaging highlights are "You Know That," "Along for the Ride," and "She Is Fading." Contact: 615-320-7672.—***DEP***

R&B/HIP-HOP

▶ BRIAN McKNIGHT
Superhero
PRODUCERS: Brian McKnight, Anthony Vance, Battlecat, Lavell "City Spudd" Webb
Motown 4743
There is no denying Brian McKnight's ability to write a tear-jerking ballad, as such hits as "One Last Cry" and "Back at One" prove. On *Superhero*, his sixth album, McKnight once again puts the focus on love songs. The album's lead single, "Love of My Life," is the stuff of which old-school R&B dreams are made. Employing a full string section, McKnight crafts a ballad that may well be heard at weddings for years to come. McKnight teams with 'N Sync's Justin Timberlake on the sunny "My Kind of Girl." The duet works as a simple blend of pop and R&B and could easily serve as a second single. *Superhero* does have its flaws, though, particularly the guitar-driven title track, which sounds out of place on this ballad-heavy collection. But swaying mid-tempos "Groovin' Tonight" and "Don't Know Where to Start," featuring the St. Lunatics and Nate Dogg, respectively, make up for such missteps. In the end, *Superhero* is a much welcome addition to McKnight's solid ouevre.—***RH***

EDDIE M.
Eddie M.
PRODUCERS: various
Gold Circle Records 50006
Saxophonist Eddie M. (né Mininfield) moves from sideman to frontman on this debut. Displaying the versatility that has earned him gigs with Prince, Stevie Nicks, Sheila E., Con Funk Shun, and Eric Benét, Eddie M. segues from sassy funk and pop to seductive R&B/jazz on this set of instrumentals and vocals—more than half of which he co-penned. Chief among these are the playfully seductive "Baby Leave the Lights On" and "Divided Soul." Adding able assistance on this soulful excursion are Benét on the moving "Girl to a Woman" and too-long-absent R&B singer Karyn White, who adds sheen to a cover of Junior Walker's classic "What Does It Take (To Win Your Love)." While Eddie M.'s pleasant vocals on several tracks pose no threat, say, to the Brian McKnights of the world, they do reflect the honesty, passion, and energy with which he approaches his craft.—***GM***

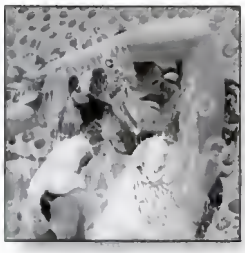
(Continued on next page)

S P O T L I G H T S

LAURIE ANDERSON
Life on a String
PRODUCERS: Laurie Anderson, Hal Wilner
Nonesuch 79539
Rather than simply release an album version of her recent multimedia presentation *Songs and Stories of Moby Dick*, Laurie Anderson has included some songs that derive from it—such as the moody "One Beautiful Evening"—to go along with others that are wholly original for this, her first album of new music since 1994's *Bright Red*. The rhythmic delight "The Island Where I Come From" and haunting lead track "One White Whale" are apt examples of the album's elemental production aesthetic. Likewise, "Pieces and Parts" pares the accompaniment down to a delicate string trio. As this and the title track suggest, the album is string-heavy, with Anderson playing violin—something she hasn't done on disc since 1982's *Big Science*. Contributions from husband Lou Reed, Bill Frisell, Dr. John, and Van Dyke Parks enchant in their intended blend of beauty and sadness.—***JB***

TOBY KEITH
Pull My Chain
PRODUCERS: James Stroud, Toby Keith
DreamWorks 13766
Toby Keith is no rookie, but his efforts on DreamWorks have taken him to a new level. This album finds him more confident and adventurous than ever. And for good reason: *Pull My Chain* boasts great songs, stellar musicianship, and stout production. "I'm Just Talkin' About Tonight" is a new honky-tonk standard, the title cut is a swampy slice of back-

woods dog-faced funk, and "Pick 'Em Up and Lay 'Em Down" has a real edge. A lot of men will relate to the rapid-fire "I Wanna Talk About Me," which Keith manages to sell through sheer force of personality. Keith owns a lethal tremolo and knows his way around a ballad, too; highlights here are the subdued but powerful "You Didn't Have as Much to Lose" and the soulful "Yesterday's Rain." He may be a bit of a late bloomer, but Mr. Keith is ready for stardom—now.—***RW***



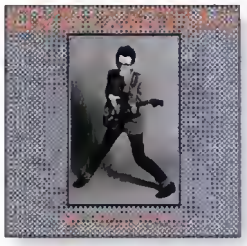
BJÖRK
Vespertine
PRODUCERS: Björk, Thomas Knak, Martin Console, Marius de Vries
Elektra 62653
Unlike the extroverted antics of such previous Björk essays as *Post* and *Homogenic*, *Vespertine* is positively introverted. This intimate, often breathtakingly beautiful collection (primarily produced by the artist herself) finds solace in the calm after the storm. "I'm so close to tears/And so close to/Simply calling you up/And simply suggesting/We go to that hidden place," Björk sings on the opening track and lead single, "Hidden Place." The winning "Heirloom" is a fuzzy tale about a "recurrent dream" that only Björk could have (think "glowing oil" and "glowing lights"). Other sublime *Vespertine* moments include the almost-too-private "Cocoon," the melancholy "It's Not Up to You," and the harp-splashed "Pagan Poetry." For sheer catharsis, spend some quality time with "Undo," "Aurora," and "Unison"—all of which have the strength to bring tears (of joy and pain) to the eyes.—***MP***

V I T A L R E I S S U E S

ELVIS COSTELLO
My Aim Is True
REISSUE PRODUCERS: Gary Stewart and Val Jennings, Bill Inglot and Andrew Sandoval
ORIGINAL PRODUCERS: various
Rhino 74285

Spike
REISSUE PRODUCERS: Gary Stewart and Val Jennings, Bill Inglot and Andrew Sandoval
ORIGINAL PRODUCERS: Elvis Costello, Kevin Killen, T-Bone Burnett
Rhino 74286

All This Useless Beauty
REISSUE PRODUCERS: Gary Stewart and Val Jennings, Bill Inglot and Andrew Sandoval
ORIGINAL PRODUCERS: Geoff Emerick, Elvis Costello
Rhino 74286



These reissues—the first trio in a complete, thematic Rhino rollout of Elvis Costello's entire back catalog—set a new standard for the remastering, repackaging, and reconsideration of a current artist's work. Each album—now expanded to two CDs (for the price of one), with the bonus disc featuring contemporary demos, alternate takes, B-sides, and collaborations—features freshly remastered sound, complete credits and lyrics (even for the bonus material), extra photos, and compelling annotation by Costello himself. Put out by Rykodisc, the previous single-disc reissues of Costello's original Columbia material were excellent in their way, with good sound and a wealth of additional material. But Rhino's are that much better, and they include the albums from Costello's Warner Bros. years. His 1977 Columbia debut, *My Aim Is True*, remains a new-wave singer/songwriter classic, of course, and the 13 very rare (some long-lost) bonus tracks add real value. *Spike*, Costello's 1989 bow on Warner, was a bold step beyond the edgy rock'n'roll of his longtime backup band, the Attractions, with the grand production featuring complex arrangements and a connoisseur's collection of session players. A number of cover tunes and demos are included, with the demos showing just how much the *Spike* material was shaped in the studio (almost always to its benefit). The album that gains most from double-disc expansion is Costello's final Warner set, 1996's *All This Useless Beauty*. The bonus tracks here are stellar—proving that Costello's first drafts and offshoot tracks are often superior to many singer/songwriters' master takes. His demo for "Hidden Shame," a great song written for Johnny Cash, rocks with down-home insouciance, while "The Comedians," recorded by Roy Orbison, benefits from Costello's grittier interpretation. Yet a spooky remix of "Distorted Angel" by Tricky vastly improves on the original track. The whole series—which celebrates the Attractions with the January release of *This Year's Model*, *Brutal Youth*, and *Blood and Chocolate*—re-emphasizes the good that can be done when an artist has sway over his own catalog.—***BB***

CONTRIBUTORS: **Bradley Bambarger, Jim Bessman, Leila Cobo, Gordon Ely, Rashaun Hall, Richard B. Henderson, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Philip van Vleck, Ray Waddell.** SPOTLIGHTS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from preceding page)

DANCE/ELECTRONICA

★ DUB PISTOLS
Six Million Ways to Live
PRODUCERS: Barry Ashworth, Jason O'Bryan
Geffen 10365
Audiences should expect the unexpected from Barry Ashworth's Dub Pistols. For its Geffen debut, *Six Million Ways to Live*, the U.K.-based dance outfit mixes various elements of reggae, dance, and hip-hop into a melodic whole. "Official Chemical," the album's first single, is a funky jam (featuring New York City-based rap group Sight Beyond Light) that will have heads nodding along to its simple pleasures. Up-and-coming rap star Planet Asia steals the show on the chaotic "Soldiers," as his lyrics effortlessly glide over Ashworth's horn-drenched backbeat. *Six Million Ways to Live* also features guest appearances from Massive Attack's Horace Andy and the Specials' Terry Hall. Now, if only radio would prick up its ears to such a beat-savvy landscape.—***RH***

COUNTRY

★ DALLAS WAYNE
Here I Am In Dallas
PRODUCERS: Bruce Bomberg, Dallas Wayne
HighTone Records 8137
In case anyone forgot what country music sounds like, search no further: This is a solid batch of country gold that goes down like an ice-cold mug of Pabst Blue Ribbon. Dallas Wayne's robust baritone slams right out of the gate with the Bakersfield-tribute, chicken-pickin', "poster boy for detox" lament "Bouncin' Beer Cans off the Jukebox." The title cut is a muscular reading of the Faron Young hit, and Wayne's own powerhouses "Not a Dry Eye in the House" and "The Stuff Inside" are Gosdin-esque, no-holds-barred white-boy blues. This bad dude with a dangerous tremolo is equally adept at shuffles ("If These Walls Could Cry"), moaners ("She Lit the Torch"), honky-tonk ("I'm Gonna Break Some Promises Tonight"), and cheatin' songs ("Happy Hour"). He wraps things up with the redneck highway song "I Hit the Road (And the Road Hit Back)," leaving one to ponder, If this is country, what exactly are the other artists on Music Row doing?—***RW***

LATIN

▶ THALÍA
Thalía con Banda: Grandes Exitos
PRODUCER: Guillermo Gil
EMI Latin 7243 5 34722 21
Thalía's latest is, as the title clearly states, a collection of hits accompanied by *banda*, but not necessarily in banda style. This makes for an interesting, if not always especially effective, listening experience. The opening "Amor à la Mexicana," for instance, states its banda nuances loudly and proudly in the intro (save for the opening percussion) but then becomes a solid *cumbia* (the ensuing "Piel Morena" is even more so) juxtaposed with banda accompaniment (big brass, a tuba playing the bass parts, and added percussion for effect). The ploy keeps you guessing—how in the world will a pop song like "Arrasando" sound with banda? Very much like the pop version, thanks to an adroit brass accompaniment. Only occasionally, as on the *corrido* "Cuco Peña," is there a complete marriage of style and content. As for Thalía, her vocals are strong, and she deftly navigates the various styles here—although her frequent whispered comments are, at times, distracting.—***LC***

▶ FUERZA JUVENIL
Multiplicame
PRODUCER: Lucho Cueto
Más Music/Rincón Musical MM1074
At this point, the announcement of another new boy band is all that's needed to get critics' eyes rolling. All the more power to new group Fuerza Juvenil, whose debut on indie label Más Music makes you sit up and take note. Beyond the strong vocals—which members trade off—the four Bronx natives profit from stylistic variety in the appropriately chosen repertoire, which includes *timba* ("Pura Matemática"), cha-cha-cha ("Chacha Nena"), and the requisite bilingual ode (a clever cover of "Baby I Love Your Way"). Rather than infuse salsa with R&B grooves, Fuerza Juvenil takes the other route, salsa-fying its natural harmonies. The end result has an unexpected lilt, devoid of any pretensions, despite the newness of the sound.—***LC***

WORLD MUSIC

★ TARAF DE HAÏDOUKS
Band of Gypsies
PRODUCERS: Vincent Kenis, Stephanie Karo
Nonesuch 79641
The long-awaited follow-up to Nonesuch's 1999 compilation of studio recordings by this amazing Gypsy band is a live set recorded over three evenings in Bucharest. Concentrating on previously unrecorded material, Taraf de Haïdouks are joined in concert by other Romany musicians from Macedonia, Bulgaria, and Turkey. The additional personnel add verve, not weight, to the proceedings; if anything, such guest acts as the Koçani Orkestar Brass Band encourage the group to exceed its usual pell-mell tempi. Even in such comparatively languid settings as the dreamy "Absinth I Drink You, Absinth I Eat You," the tension between violin and hammered cymbalom is palpable. This ragged-but-right ensemble, first heard by many in Tony Gatlif's Gypsy documentary *Latcho Drom*, is never less than astonishing. Taraf de Haïdouks are the musical ambassadors for a culture that has been reviled and ostracized for centuries, a fact belied by the unvarnished joy heard in every note on this disc.—***RBH***

BLUES

★ ERIC BIBB
Painting Signs
PRODUCER: Dave Bronze
EarthBeat R2 74382
Bibb possesses one of the most distinctive sounds among today's blues players, and *Painting Signs*—his fourth album for EarthBeat—is the best articulation yet of what informs his music. He is primarily an acoustic guitarist who makes no practical distinction among folk, blues, and gospel—which, in 1935, would have made him a typical country blues artist. From "Kokomo" to "Delia's Gone" to the title track, it is clear that Bibb's main concern is the feel of a song; he likes his music in the contemplative vein. Even when he busts out on his cover of Jimmy Reed's "Honest I Do," he sings it like a loud love song. Bibb may be the quietest blues player out there, but he is also becoming one of the best. His next album can't arrive soon enough.—***PVV***

CLASSICAL

★ ALKAN: Symphony for Solo Piano, etc.
Marc-André Hamelin, piano
PRODUCER: Andrew Keener
Hyperion 67218
For the most recent installment in his ever-burgeoning Hyperion catalog, Canadian-born (but Philadelphia-residing) super-virtuoso Marc-André Hamelin once again takes on the Romantic complexities of enigmatic French pianist/composer Charles-Valentin Alkan (1813-1888). Among other Alkan projects, Hamelin previously essayed the composer's formidable Grande Sonate for Hyperion and received universal acclaim not only for his breathtaking technical command but for his ability to imbue this music with real soul. If Alkan's Symphony for Solo Piano is less "excessive" than the Grande Sonate, it's hardly a cakewalk—although Hamelin makes it seem like one. Moreover, with his compelling interpretation of the richly melodious *Souvenirs: Trios Morceaux dans la Genre Pathétique*, the pianist gives lovers of Chopin and Rachmaninov a real repertoire alternative. The entire set is handsomely recorded by the familiar Hyperion team of engineer Tony Faulkner and producer Andrew Keener.—***BB***

GOSPEL

▶ RICHARD SMALLWOOD WITH VISION
Persuaded—Live in D.C.
PRODUCERS: Richard Smallwood, Steven Ford
Verity 43172
Richard Smallwood has been a fixture atop the gospel charts for more than 15 years, and *Persuaded* only serves to polish his Midas touch. A classically trained pianist with an ear and appreciation for nearly every format of music imaginable, Smallwood has honed a singular style that defies comparison. With his 20-voice ensemble, Vision, in fine form, Smallwood stuns as he lays a classical veneer atop the gospel fervor of "Anthem of Praise." With a smooth, R&B/ballad texture, "Everything (Praise Waiteth)" is still rooted in Sunday-morning church. The slow, slam-dunk blues of "Calvary" is introduced by one of several full-blown classical preludes, all of which display Smallwood's dexterity at weaving together seemingly disparate musical genres into a seamless tapestry. This is easily the finest work yet from an artist reverential to tradition but fully willing to stretch its boundaries.—***GE***

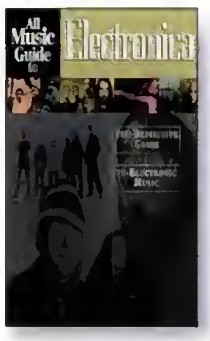
I N P R I N T

ALL MUSIC GUIDE TO ELECTRONICA
Edited by Vladimir Bogdanov, Chris Woodstra, Stephen Thomas Erlewine, and John Bush
Backbeat Books
704 pages; $24.95

Despite getting more or less the cold shoulder from radio (at least in the States), numerous dance/electronic acts—including Fatboy Slim, Basement Jaxx, Jamiroquai, Aphex Twin, Moby, Paul Oakenfold, Daft Punk, Sasha & John Digweed, and the Crystal Method—have recently been embraced by the mainstream.

Even the suits on Madison Avenue have taken a liking to electronica. In 2001, it's the rare automobile, airline, or communications advertising campaign that *doesn't* use club-rooted electronic beats as its aural backdrop.

Now comes the *All Music Guide to Electronica*—touted by its publisher as "the most comprehensive guide to this music ever published." Without question, this is a well-researched, even exhaustive guidebook. It sheds much light on a style of music that excites, mystifies, and confuses—sometimes all at the same time.



The *Electronica* publication—culled from information published on affiliated Web site allmusicguide.com—is designed for avid record collectors of contemporary electronic-based music, as well as those plugging in for the first time. Incredibly reader-friendly, the guide is divided into three easy-to-use sections: Biographies & Reviews, Style Essays & Maps, and Resources & References.

Before jumping into the guide's 1,200 artist biographies and 5,000 album reviews, though, consider this: 31 long years after electro-pop pioneers Kraftwerk formed in Düsseldorf, Germany, music enthusiasts are only now greeted with the first reference book on the genre. (Such a book would've been unimaginable even 10 years ago.) The book's creation is yet another validation of the electronic genre's growing stature in today's marketplace.

What makes *Electronica* especially appealing and impressive is the editors' wise decision to be musically inclusive—rather than exclusive. Certainly a smart move, given the genre's reliance on what came before in other musical forms, including classical, jazz, and pop.

For some, this will be a bone of contention. Card-carrying members of the house-music community may cringe upon seeing such über-talents as Walter Gibbons, Larry Levan, Frankie Knuckles, and Masters at Work listed in an electronica encyclopedia.

Others, like this fan, rejoice in such inclusion, because it eschews the "ghetto mentality" often found in the minds of too many dance and electronic purists. Electronic music covers much terrain; it also revels in evolving ideas and technology. Why limit yourself?

Earlier this year, V2 recording artist Moby told *Billboard* that the most "general definition of electronic music would be non-acoustic instrumentation. That means hip-hop is electronic, Britney Spears is electronic, the bulk of what's played on the radio is electronic."

While this is indeed a valid statement, *Electronica*, thankfully, knows when *not* to cross the musical line. Spears fans are advised to look elsewhere. But those with an appreciation for the likes of Giorgio Moroder, the Human League, Pink Floyd, Squarepusher, Howard Jones, Wendy Carlos, John Cage, Philip Glass, Laurie Anderson, Goldie, Paul Oakenfold, and Juan Atkins will find *Electronica* an essential companion.

In addition to the artist biographies and reviews that make up the bulk of the tome, *All Music Guide to Electronica* also offers book reviews (of *The Making of Mike Oldfield's Tubular Bells* by Richard Newman and *Generation Ecstasy* by Simon Reynolds, for instance) and label descriptions (of Harthouse, helmed by German techno artist Sven Väth; Metalheadz, founded by drum-'n'bass producer Goldie; Pussyfoot, formed by leftfield DJ/producer Howie B.; and one of Björk's favorite labels, Rephlex, founded by Grant Wilson-Claridge and Richard "Aphex Twin" James). The book closes with a list of recommended Web sites for ordering music online.

Best of all, the editors' and contributors' enthusiasm and knowledge of this often arcane subject matter keeps the *All Music Guide to Electronica* alive in a way that most music guidebooks—and many music genres, for that matter—just aren't.

MICHAEL PAOLETTA

BOOKS: Send review copies of books/DVD Videos pertaining to artists or the music industry to Bradley Bambarger, *Billboard*, 770 Broadway, New York, N.Y. 10003

SINGLES

Edited by Chuck Taylor

POP

KRYSTAL Love Is a Beautiful Thing (3:19)
PRODUCER: Patrick Leonard
WRITER: S. Swirsky
PUBLISHERS: November Nights Music/ EMI April, ASCAP
KBHNA/Geffen 10513 (CD promo)
With the glut of teen female singers vying for breathing room amid the airwaves, radio didn't take to Krystal's debut release, "Supergirl," a quirky faux-attitude-laden pop gem that likely would have secured promising chart presence a couple of years ago. So it's take two for Geffen, which has managed to place this equally compelling top 40 contender on the *Legally Blonde* soundtrack. "Love Is a Beautiful Thing" glides along at an easy midtempo pace, featuring the artist's pleasingly mature chops and acumen on piano (appropriate, given that her debut album is titled *Me & My Piano*). Produced by pop mainstay Patrick Leonard and remixed for top 40 action, the track is peppy, hooky, and primed to give this promising artist a second chance.—***CT***

R&B

KENNY LATTIMORE Weekend (4:09)
PRODUCERS: T. Taylor, C. Farrar
WRITER: not listed
PUBLISHER: not listed
Arista 3962 (CD promo)
Not finding much success within original group Maniquin, Kenny Lattimore released a solo album in 1996 to rave reviews and found himself a minor star on the R&B radio circuit. Five years later, Lattimore comes forth with his third album, in a bid to recapture the success that the top 40/R&B hit "Never Too Busy" brought him. With a feel-good rhythm that celebrates everybody's favorite part of the week and slick production by the Characters, "Weekend" may revive the Washington, D.C., native's momentum on R&B and AC stations. Lattimore's voice is as smooth as ever on his first single from Arista (from the Sept. 25 release *Weekend*), and the story of a man who sees a long-lost love will only perk the ears of listeners all the more.—***CF***

COUNTRY

▶ SHANNON BROWN Baby I Lied (3:40)
PRODUCER: Bryon Gallimore
WRITERS: R. Van Hoy, R. Bourke, D. Allen
PUBLISHERS: Unichappell Music/Chappell & Co., ASCAP; Mike Curb Music/Diamond Storm Music/Posey Publishing, BMI
BNA 69071 (CD promo)
Originally signed to Arista, Iowa native Shannon Brown now joins BNA, Arista's sister label under the RCA Label Group umbrella, and it looks like the talented newcomer stands poised to break through. Here, she tackles Deborah Allen's "Baby I Lied," which peaked at No. 4 in 1983 on the country singles chart (and No. 26 on The Billboard Hot 100). It's one of those songs that stands the test of time, and it's a wise choice for a remake. The lyrics find a spurned lover choking on words uttered when the end of a relationship didn't seem like it would be such a painful thing: "Baby I lied/Don't believe a word I said before/Believe me when I say I love you more." Gallimore's production skillfully builds the momentum, and Brown turns in a fine performance, shaded with ache and regret. It's been 18 years since Allen's hit dominated airwaves, so most programmers and listeners may not be familiar with it, and Brown's version won't suffer by comparison. The newcomer's take on the tune is certainly worthy of its own day in the sun.—***DEP***

LeANN RIMES Soon (3:53)
PRODUCERS: Wilbur C. Rimes, Chuck Howard, Mike Curb
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Curb Records 510023 (CD promo)
LeAnn Rimes has publicly distanced herself from her current *I Need You* set, but that hasn't stopped fans from buying half a million copies and taking it to No. 1 on Top Country Albums. Curb Records is running with the momentum, especially after reaching the top 20 on Hot Country Singles & Tracks with the previous "But I Do Love You." Like that song, "Soon" is written by Diane Warren and leans more toward the AC side than anything resembling true country. But with the No. 11 success of Faith Hill's recent Warren composition—the ultra-schmaltzy pop tune "There You'll Be"—does that matter? This outing is pleasant enough, but it's far from new turf. Perhaps Rimes had the right idea.—***CT***

ROCK TRACKS

COWBOY JUNKIES Small Swift Birds (3:34)
PRODUCER: Michael Timmins
WRITER: M. Timmins
PUBLISHER: Zomba Music/Paz Junk Music, SOCAN
Latent/Zoë/Rounder 1239P (CD promo)
While lacking the musical impact of some of the other tracks on *Open*—the Cowboy Junkies' darkly poetic, often feedback-laced Zoë debut—second single "Small Swift Birds" does offer the immutable verities of Michael Timmins' highly literate writing and his sister Margo's expressive vocals. A simple bass-driven, organ-inflected groove carries Timmins' musings on creeping mortality and missed opportunities, which are subtle but carry some force: "I have seen people suffocate the dream/Forgetting to turn that one last time while she watches through the door/Focusing on the garbage that she used to ignore/Thinking she looks so beautiful but not yelling it out loud/He should have stopped to kiss her before he headed out/Just forgetting how fucking lucky you are to have found her in such a crowd."—***BB***

AC

▶ ELTON JOHN I Want Love (3:50)
PRODUCER: Patrick Leonard
WRITERS: E. John, B. Taupin
PUBLISHERS: Happenstance Ltd./Wretched Music, adm. by Warner-Chappell Music
Rocket/Universal 20591 (CD promo)
More than 30 years after "Your Song" ushered in the musical legend that is Elton John, there remains an event quality to any new release from the mighty man. This first single from his upcoming *Songs From the West Coast* is a midtempo outing that will delight his worldwide legion of fans, as well as offer AC radio its umpteenth hit from this format staple. "I Want Love" is written with longtime collaborator Bernie Taupin and differs from recent releases in its meaty base of manicured electric guitars and driving percussion. Much of what Sir Elton has served lately has been on the cheesy side, and producer Patrick Leonard wisely pushes this one ever-so-slightly to the left. The big question is whether top 40 radio will show its support this time around, after last year's "Someday Out of the Blue" peaked at an uncharacteristic No. 49. Universal has its guns loaded with a videoclip that features Robert Downey Jr., which will at least help add to its exposure on VH1. *West Coast* is due in October.—***CT***

DANCE

DEBORAH GIBSON Your Secret (3:50)
PRODUCERS: Deborah Gibson, Vibe Patrol
WRITERS: D. Gibson, J. Sharell
PUBLISHERS: Possibilities Publishing/JJ Sharell/Hee Bee Doonit Music, ASCAP
REMIXER: Mike Rizzo
Golden Egg Records (CD promo)
Deborah Gibson continues to pump out the hooks some 14 years after she first wowed top 40 with "Only in My Dreams." Now 31, she offers a seventh album, *M.Y.O.B.*, one that showcases her skills as a singer/songwriter, producer/arranger, and record company honcho with her own Golden Egg Records. "Your Secret" is a joyous dancefloor throwdown that sports all the elements that her fan base counts on: rich layers of harmonies, creative, current-day production, and a chorus that just won't quit. The promo CD contains six remixes, including two diverse radio mixes that slice the track to 3:05, as well as longer, club-targeted versions. There's something for everybody here, including forward-thinking rhythmic-oriented top 40 outlets. It would be nice if programmers opened the door to this enduring talent, who is currently appearing as a special guest on 'N Sync's "PopOdyssey" tour.—***CT***

RAP

ROYCE DA 5'9" You Can't Touch Me
PRODUCERS: Poke and Tone
WRITERS: R. Montgomery, J. Olivier, S. Barnes, S. Bratcher, A. Lewis
PUBLISHERS: Sony/ATV Songs/Ekop Publishing/Nikki-Poo/Ryan MontgomeryAsiahtown, BMI
Columbia 24542 (CD promo)
Judging from the fact that the Trackmasters (Poke and Tone) usually work with such acts as Mariah Carey, Will Smith, R. Kelly, and Destiny's Child, it's quite the compliment that Columbia put up the bucks for them to produce newcomer Royce Da 5'9". After creating a street buzz over the past few years (including an appearance on Willa Ford's current "I Wanna Be Bad") and surviving a dysfunctional relationship with Tommy Boy, the Detroit native is given the chance to make a major-label mark in rap. Well-structured and laced with sultry background vocals from Shalena "Nikki" Bratcher and Asiah Lewis, "You Can't Touch Me" is a hooky radio single that will fit in well on the heavily Neptunes-influenced airwaves. The talented rapper states, "Read *The Source*/Head of my class for all four years." That said, "You Can't Touch Me" should help show that Royce has been well-schooled and isn't going to rest on any academic laurels.—***CF***

S P O T L I G H T S

JESSICA SIMPSON A Little Bit (3:46)
PRODUCER: Ric Wake
WRITERS: K. DioGuardi, S. Morales, D. Siegel
PUBLISHERS: K'Stuff/Million Dollar Steve Music/Merchandyze Music, BMI
Columbia (CD promo)
The second radio release from Jessica Simpson's highflying *Irresistible* maintains the label's mission to cast the sensual singer in a more beat-oriented musical setting—à la the title track, which hit top 10 on Top 40 Tracks. "A Little Bit" serves up a funky slice of attitude, as the 20-year-old spouts about what she needs from her man to make things last: "A little more time, a little less wait/A little more heart, a little less break." Hooks abound within the rapid-fire verses, while the piano-plinking groove locks this one inside the head long after it's faded from the speakers. Notably, "A Little Bit" marks the stateside debut of up-and-coming songwriter Kara DioGuardi, who has penned hits overseas for chart giants Kylie Minogue and Martine McCutcheon. All together, this "Little Bit" should do much to further craft Simpson a niche in the SRO youth marketplace.—***CT***

JAMIE O'NEAL Shiver (4:08)
PRODUCER: Keith Stegall
WRITERS: J. O'Neal, L. Drew, S. Smith
PUBLISHERS: EMI April/Pang Tune/ Jersey Girl Music, ASCAP; EMI April/Mark Alan Springer Music, BMI
Mercury Records (CD promo)
Jamie O'Neal's first two singles, the haunting "There Is No Arizona" and the exuberant "When I Think About Angels," both hit No. 1 on the *Billboard* Hot Country Singles & Tracks chart, making the Australian-born singer/songwriter the biggest new success story in country this year. For her third single, "Shiver," she shifts gears with the title cut of her debut

album and delivers a slow, luscious ballad that drips with sensual charm. Penned by O'Neal, Lisa Drew, and Shaye Smith, the lyric celebrates that dizzying tingle you get in the presence of someone you love. O'Neal turns in a sultry performance that resonates with warmth and passion, while Stegall's production wisely places the focus on O'Neal's self-assured vocals; the subtle, sighing steel guitar does the rest. O'Neal has obviously become a favorite new voice among many country programmers, and early indications are that "Shiver" will catapult her even further up the ladder of success.—***DEP***

NEW ORDER Crystal (4:19)
PRODUCER: Steve Osborne
WRITERS: New Order
PUBLISHERS: Warner/Chappell, ASCAP
Reprise 100718 (CD promo)
This thrilling lead single previews New Order's first new album in eight years: the guitar-charged *Get Ready*. "Crystal"—in the grand tradition of such stellar New Order hits as "Regret," "True Faith," and "Bizarre Love Triangle"—manages to conflate the most buoyant of pop hooks with rock tension and emotional ambiguity. Far from being behind the curve, the massively influential British dance-pop vets—vocalist/guitarist Bernard Sumner, bassist Peter Hook, and drummer Stephen Morris, along with sundry guests—have freshened their sound in a way that will do today's airwaves a world of good. Out this month in Europe and in October in the U.S., *Get Ready* will benefit from attention surrounding *Heart and Soul*, the Rhino boxed set devoted to the post-punk precursor to New Order—Joy Division. An excellent 18-track promo disc titled *20 Years of New Order* features the "Crystal" radio edit and probable second single "60 Miles an Hour," plus New Order catalog highlights and three essential Joy Division tracks.—***BB***

CONTRIBUTORS: **Bradley Bambarger, Colin Finan, Deborah Evans Price, Chuck Taylor.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

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Rhythm, Rap, and The Blues™

by Gail Mitchell

BACK TOGETHER AGAIN: During a phone interview, an exuberant three-fourths of **Boyz II Men—Shawn Stockman, Nathan Morris,** and **Wanya Morris**—say they're ready to jump back into the studio next month to work on the first of five albums under a new deal with Arista Records. The album is expected by mid-2002.

"We're not sure who we're working with yet," Stockman says. "But we'll definitely be touching base with **Jimmy Jam & Terry Lewis** and **Babyface.** We'll also do some writing and producing on this new project—we still have a lot to say."

BOYZ II MEN

The new deal marks a reunion between the Grammy-winning quartet (whose fourth member is **Michael McCary**) and Arista president/CEO **Antonio "L.A." Reid** who, along with Babyface, produced and wrote songs on the Philadelphia foursome's 1991 multi-platinum Motown debut, *Cooleyhighharmony*, including the record-breaking hit single "End of the Road."

Jam & Lewis and Babyface (who are also members of the Arista family) collaborated with the Boyz as well on follow-up Motown albums *II* (also with Reid) in 1994 and *Evolution* in 1997.

"L.A. has always been a supporter and always understood where we were coming from," Nathan Morris says. "Not only is he a label head, but he understands the song and production end, having also been an artist, songwriter, and producer."

The quartet released its latest set, *Nathan Michael Shawn Wanya*, last year through Universal, which to date has sold 686,000 units.

"Our last two albums didn't do what we thought they would," acknowledges Stockman, who says the group asked to be released from Universal. "Not everyone was on the same page." In the wake of the group's amicable departure, Universal plans to release a greatest-hits compilation in October.

INDUSTRY BRIEFS: Speaking of new signings, sax man **Gerald Albright** joins the GRP family, along with **Joyce Cooling**... New York City-based Purpose Records soul band **Cooly's Hot Box** has signed with Higher Octave Music in the U.S. and Canada for the release of its *Take It* album. The R&B set arrives Sept. 24 in the U.K. and Europe via Dome Records/U.K. and is on Wood Records in Japan; Purpose is operated by **George Littlejohn** and **Russell Johnson**... Big Apple firm Nuendo Music Group pacts with Bayside Entertainment Distribution for national distribution. NMG is headed by president **Kimo Kaulani**; its debut release is the traditional-R&B-flavored *Tenderly* by **Geri King**... Artemis Records releases Harvard University professor **Cornel West's** album *Sketches of My Culture* Sept. 25.

JUST KOOLIN': The Isley Brothers' No. 1 debut on last issue's Top R&B/Hip-Hop Albums chart certainly proved that old-schoolers can still hang tough. It's a sentiment echoed by fellow R&B compatriot and **Kool & the Gang** frontman **Robert "Kool" Bell**, who says the venerable and much-sampled group has not one but seven projects brewing between now and next year.

First up: the Aug. 28 release of the hip-hop/R&B/jazz/funk compilation *Kool & the Gang Presents Gangland* on the Gang's KTFA Entertainment label (Keep the Funk Alive), distributed by **Eddie Gilreath's** E-Nate/DNA. In addition to first single "Bigg Thangs" by Bell's son **Da Prince Hakim**, the compilation features Asian group **SX4**, **Funk-kin** (whose members are **Parliament Funkadelic** progeny), **Female, the Too Hot Allstars**, and female trio **Reign**. Solo albums by these and other KTFA acts are being planned.

Also on the KTFA schedule are *Kool & the Gang Live*, a Sept. 11 DVD release; *Odyssey*, a 2002 Kool & the Gang album featuring new and old tunes with current lead singers **Shawn McQuiller** and **Rodney Ellis** and such guest stars as **Jamiroquai** (doing "Hollywood Swinging") and **Bryan Adams** ("Celebration"); a late 2002/2003 studio album sans guests; a **Bill Duke**-produced film based on the group's Jersey City, N.J., childhood; the staging of AIDS fund-raiser For the Children of Africa/2, tentatively scheduled for next year; and a 25-city U.S. tour that kicked off Aug. 9.

"New challenges keep us moving," says Bell, who's worked with **Teddy Riley, the Fugees,** and **Pink**. "That's what keeps me young. We didn't think we'd be here this long, but we still love what we're doing."

Rediscovering Kenny Lattimore

Arista Artist Treats Fans To Contemporary-Sounding 'Weekend'

BY ALIYA KING

NEW YORK—In the three years since his last album (1998's *From the Soul of Man*), soul singer Kenny Lattimore has made a few changes, precipitated by a label switch from Columbia to Arista.

"When [president/CEO Antonio] 'L.A.' Reid came in after Clive Davis, I took it as an opportunity to clean house altogether," Lattimore recalls. "I wanted to bring in an entirely new team—from management to producers."

Now managed by Ramon Hervey, Lattimore collaborated with a slew of new and well-known producers on his Arista debut—and third album—the Sept. 25 release *Weekend*. Among those lending production prowess was A Touch of Jazz, the Philadelphia-based team behind the success of Jill Scott.

"I worked with A Touch of Jazz on *From the Soul of Man*," the singer says. "I was with them very early, before the word got out on what they were doing. This time around, they contributed lyrics to the track 'Lady.' But then I decided to branch out and see what else was out there."

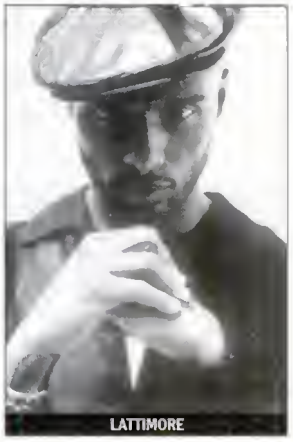
ALL-STAR PRODUCTION TEAM

Lattimore, whose music is published by Kembo Music/Sony ATV Tunes, also worked with Raphael Saadiq (Lucy Pearl), Shep Crawford (Deborah Cox), and Troy Taylor of the New York City-based production outfit the Characters (Toni Braxton, Aaliyah). The title track doubles as the first single and borrows a loop from Blondie's "Rapture." It was shipped to radio Aug. 13.

The midtempo, old-school-influenced R&B track features a danceworthy beat and Lattimore's signature vocals. "I wanted to make a fun, straight-up R&B album," he says. "I have the party feel of a song like 'Weekend,' yet I still have tracks like 'Can You Feel Me' that go back to my classic R&B roots."

Other highlights include the romantically winsome yet bouncy "Baby You're the One" (produced by the Characters), the funky, radio-friendly "Come to Me," (produced by Saadiq and Battlecat), and a remake of one of Reid's first hit records, "Right Down to It," originally recorded by Damian Dame and released in 1991.

Arista executive VP Lionel Ridenour firmly believes that Lattimore's new sound is a refreshing take on classic R&B. "In addition to the uptempo tracks, the first single sets the tone for a carefree sound," he explains. "What was urban AC has now become mainstream R&B."



LATTIMORE

Washington, D.C., native Lattimore began his musical career as a member of the late-'80s vocal group Maniquin and also penned songs for such R&B singers as Glenn Jones and Jon Lucien. After signing with Columbia as a solo artist, Lattimore scored a gold-certified debut with a 1996 eponymous set, as well as the Grammy-nominated hit single "For You."

Arista VP of urban marketing Fabian Duvernay says the label is banking on Lattimore's existing fan base to help propel the new project. "Actually, with this record, Kenny has created something a little more contemporary," Duvernay says. "It still contains maturity, but it has a more youthful vibe. I want to expand on his base while still catering to it."

Among retailers with high expectations for Lattimore's *Weekend* is Tyrone Lyons, manager of New York City's Bates Music. "I've been playing the first single quite a bit in the store, and the response is phenomenal," he says. "Right now, consumers are still hitting the beach and listening to any music that will make them bounce. But as fall approaches and the weather cools down, I think people will start really listening to music—and they will be coming in to pick up this record."

Print publications, including *Vibe, Mademoiselle,* and *Essence*, will be running features on Lattimore in upcoming issues. In addition, Arista is planning a major street campaign, which includes peppering the streets with 40,000 posters.

"The plan is coming together to introduce him to a younger audience," Duvernay adds. "And, of course, we're going to get him on the road. Kenny is known for putting on awesome live shows. So we will be doing that beginning in September." Lattimore's booking agent is Phil Casey at ICM.

Saying he "appreciates the nuances of performing for a live audience," Lattimore is ready to hit the ground running. "People know who Kenny Lattimore is," the artist says. "But we still have more ground to cover. I'm looking forward to rediscovering my audience—while they rediscover me."

FOR THE RECORD

The recent Phil Perry profile (*Billboard*, Aug. 25) should have stated that Malibu, Calif.-based Peak Records released the singer's "Spirit of Love" to adult R&B radio Aug. 14 and "Keep Reminding Me" to jazz/AC radio Aug. 21.

Virgin Newcomer. The first single by new Virgin artist Bathgate is called "Bump That," from his forthcoming debut album, *Dear Rich America: My Story to You*. Taking five during a recent video shoot, from left, are Bathgate and DJ Clue.

SEPTEMBER 1 2001 **Billboard**®

Hot R&B/Hip-Hop Singles & Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	3 Weeks At Number 1	
1	1	1	18	FALLIN' A.Keys (A.Keys)	Alicia Keys J 21041*	1
2	5	6	11	I'M REAL T.Oliver,C.Rooney,L.E.S. (J.Lopez,T.Oliver,C.Rooney,L.E.S.,J.Atkins,I.Gotti,R.James)	Jennifer Lopez Featuring Ja Rule Epic ALBUM CUT	2
3	2	2	16	WHERE THE PARTY AT J.Dupri,B.M.Cox (B.Casey,B.Casey,J.Dupri,B.M.Cox,Nelly)	Jagged Edge With Nelly So So Def 79805*/Columbia	2
4	3	5	11	CONTAGIOUS R.Kelly (R.Kelly)	The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs DreamWorks ALBUM CUT	3
5	6	7	7	IZZO (H.O.V.A.) K.West (S.Carter,K.West,B.Gordy,A.Mizell,F.Perren,D.Richards)	Jay-Z Roc-A-Fella/Def Jam ALBUM CUT/IDJMG	5
6	4	3	15	U REMIND ME E.Clement,J.Jam,T.Lewis (A.McCloud,E.Clement)	Usher Arista 13993	1
7	8	13	10	DIFFERENCES T.Oliver (E.Lumpkin,T.Oliver)	Ginuwine Epic ALBUM CUT	7
8	7	10	7	FAMILY AFFAIR Dr. Dre (M.J.Blige,P.A.Pierre-Louis,L.N.Lodge,B.Miller,A.Young,C.Kambon,M.Elizondo)	Mary J. Blige MCA 155858*	7
9	9	12	13	ONE MINUTE MAN Timbaland,M.Elliott (M.Elliott,T.Mosley,C.Bridges)	Missy "Misdemeanor" Elliott The Gold Mind/Elektra ALBUM CUT/EEG	9
10	11	18	10	I'M A THUG Righteous Funk Boogie (Trick Daddy,R.Van Hoy)	Trick Daddy Slip-N-Slide 85141*/Atlantic	10
11	10	15	10	AREA CODES [illegible]	Ludacris Featuring Nate Dogg [illegible]	10
				GREATEST GAINER / SALES		
12	69	69	10	SOMEONE TO CALL MY LOVER J.Jam,T.Lewis,J.Jackson,J.Dupri,B.M.Cox (J.Jackson,J.Harris III,T.Lewis,D.Bunnell)	Janet Virgin 38793	12
13	16	19	10	BAD BOY FOR LIFE Megahertz Music Group,H.Perris (D.Wesley,M.Curry,R.Ross,J.Fisher,D.Goss)	P. Diddy, Black Rob & Mark Curry Bad Boy 79400*/Arista	13
14	12	11	16	MUSIC E.Sermon (E.Sermon,M.Gaye)	Erick Sermon Featuring Marvin Gaye NY LA/Def Squad 497578*/Interscope	2
15	15	17	17	JUST IN CASE KayGee (K.Gist,E.Berkeley,RL)	Jaheim Divine Mill 42381*/Warner Bros.	15
16	19	20	17	THE WAY A.Harris ([illegible],J.Scott,A.Harris)	Jill Scott Hidden Beach ALBUM CUT/Epic	16
				GREATEST GAINER / AIRPLAY		
17	24	32	25	FEELIN' ON YO BOOTY R.Kelly (R.Kelly)	R. Kelly Jive 42946*	17
18	14	9	19	SHE'S ALL I GOT M.City (M.City)	Jimmy Cozier J 21009	4
19	21	29	12	SET IT OFF M.Fresh (T.Grey,B.Thomas)	Juvenile Cash Money 860956*/Universal	19
20	17	16	24	PEACHES & CREAM M.Winans,S.Combs (M.Winans,S.Combs,M.Keith,Q.Parker,J.Boyd,C.Sills,A.Jones)	112 Bad Boy 79387*/Arista	2
21	26	33	11	CAN'T DENY IT Rick Rock (J.Jackson,R.Thomas,T.Shakur,B.Arnaud)	Fabolous Featuring Nate Dogg Desert Storm/Elektra 67231*/EEG	21
22	22	26	13	MY PROJECTS Bigg Hank (C.Bellamy,H.Cook)	Coo Coo Cal Infinite 2225*/Tommy Boy	22
23	18	14	17	TAKE YOU OUT W.Campbell (W.Campbell,H.Lilly,J.Smith)	Luther Vandross J 21084	7
24	13	4	12	LOVERBOY M.Carey,C.Kent (M.Carey,L.Blackmon,T.Jenkins,Da Brat,Twenty II,Ludacris,Shawnna)	Mariah Carey Featuring Da Brat & Ludacris Virgin 38791	1
25	28	22	16	WHAT IT IS The Neptunes (T.Smith,P.Williams,C.Hugo)	Violator Featuring Busta Rhymes Violator/Loud 79600*/Columbia	20
26	23	21	32	FIESTA Poke & Tone,Precision (R.Kelly,S.Carter)	R. Kelly Featuring Jay-Z Jive 42904*	1
27	33	35	11	RAISE UP Timbaland (M.Barrow III,T.Mosley)	Petey Pablo Jive 42937*	27
28	35	49	4	LIVIN' IT UP Lil' Rob,I.Gotti (J.Atkins,R.Mays,I.Lorenzo,S.Wonder)	Ja Rule Featuring Case Murder Inc./Def Jam ALBUM CUT/IDJMG	28
29	32	38	7	LIFETIME Musze (Musze,H.David)	Maxwell Columbia ALBUM CUT	29
30	38	42	6	LOVE OF MY LIFE B.McKnight (B.McKnight)	Brian McKnight Motown ALBUM CUT	30
31	27	24	23	CAN'T BELIEVE S.Combs,M.Winans (S.Combs,M.Winans,A.Young,C.Taylor,M.Jones,J.Baxter,A.Cruz,J.Knight,M.Jamison)	Faith Evans Featuring Carl Thomas Bad Boy 79370*/Arista	14
32	20	8	15	BOOTYLICIOUS B.Knowles,R.Fusari,F.Moore (B.Knowles,R.Fusari,F.Moore,S.Nicks)	Destiny's Child Columbia 79620*	2
33	25	23	25	LET ME BLOW YA MIND Dr. Dre,S.Storch (E.Jeffers,A.Young,M.Elizondo,S.Storch,B.Jordan)	Eve Featuring Gwen Stefani Ruff Ryders 497562*/Interscope	6
34	39	41	15	GIRL NEXT DOOR A.Harris,C.Haggins (T.Johnson,A.Harris,C.Haggins,J.Scott,E.Green)	Musiq Soulchild Featuring Ayana Of Aaries Def Soul 572889*/IDJMG	34
35	41	43	9	DANCE WITH ME D.Jones (D.Jones,J.Boyd,Q.Parker,M.Keith,M.Scandrick)	112 Bad Boy (B/W PEACHES & CREAM)*/Arista	35
36	50	63	4	ROCK THE BOAT R.Stewart,E.Seats (S.Garrett,R.Stewart,E.Seats,Static)	Aaliyah Blackground ALBUM CUT	36
37	29	25	19	WAIT A MINUTE The Neptunes (P.Williams,C.Hugo,K.Jones)	Ray J Featuring Lil' Kim Atlantic 85086*	8
38	40	48	20	JOHN DOE E.Robinson (F.David)	Public Announcement Featuring LeLe RCA ALBUM CUT	38
39	31	31	13	FILL ME IN M.Hill (C.David,M.Hill)	Craig David Wildstar 85101/Atlantic	19
40	36	28	25	SUPERWOMAN PT. II B.M.Cox,Case,DURO (C.Loving,B.M.Cox,G.Nash,K.Hill,J.Jackson,E.Shaw)	Lil' Mo Featuring Fabolous EastWest 67171/EEG	4
41	44	52	3	WHAT AM I GONNA DO Jake Trey (Tyrese,J.Carter,T.Jones)	Tyrese RCA ALBUM CUT	41
42	34	30	29	GET UR FREAK ON Timbaland (M.Elliott,T.Mosley)	Missy "Misdemeanor" Elliott The Gold Mind/EastWest 67190*/EEG	3
43	30	27	13	PURPLE HILLS Eminem ([illegible],D.Holton,R.Johnson,M.Mathers,O.Moore,D.Porter,J.Bass)	D12 Shady 497583/Interscope	21
44	37	36	36	LOVE A.Harris,C.Haggins (T.Johnson,A.Harris,C.Haggins)	Musiq Soulchild Def Soul ALBUM CUT/IDJMG	2
45	56	58	4	FAST LANE Dr. Dre (B.Oliver,J.Mtume,D.Mtume,M.City)	Bilal Featuring Jadakiss Moyo ALBUM CUT/Interscope	45
46	42	44	30	HEARD IT ALL BEFORE M.City (M.City,R.Sherrer,C.Dawkins,S.Anderson)	Sunshine Anderson Soulife 85624*/Atlantic	3
47	45	39	12	BROWN SKIN M.Batson (I.Arie,I.Arie,S.Saunders,M.Batson)	India.Arie Motown ALBUM CUT	39
48	51	53	5	KNOCK YOURSELF OUT The Neptunes (J.Phillips,P.Williams,C.Hugo)	Jadakiss Ruff Ryders ALBUM CUT/Interscope	48
49	53	50	8	SLOWLY [illegible]	Tank Blackground ALBUM CUT	49
50	59	77	3	BECAUSE I GOT HIGH Headfridge,J.Foreman (J.Foreman)	Afroman Universal ALBUM & SOUNDTRACK CUT	50
51	43	40	8	GHETTO GIRLS J.Dupri,B.M.Cox (J.Dupri,B.M.Cox,T.Mitchell,W.Felder)	Lil Bow Wow So So Def 79612*/Columbia	40
52	48	46	20	THERE SHE GOES The Neptunes (P.Williams,C.Hugo,Babyface)	Babyface Arista 13988	10
53	52	37	18	WE NEED A RESOLUTION Timbaland (T.Mosley,S.Garrett)	Aaliyah Featuring Timbaland Blackground 38781*	15
54	54	54	5	LUNCH OR DINNER M.City (M.City)	Sunshine Anderson Soulife ALBUM CUT/Atlantic	54
55	55	55	11	ROUND & ROUND Hi-Tek (S.Stevens,T.Cottrell)	Hi-Tek Featuring Jonell Rawkus 321*	55
56	74	—	2	UGLY Timbaland (T.Mosley,A.Mathis)	Bubba Sparxxx Beat Club 497602*/Interscope	56
57	63	61	5	GANGSTA (LOVE 4 THE STREETS) D.McClary,M.Allen (C.Loving,M.Allen,D.McClary)	Lil' Mo Elektra ALBUM CUT/EEG	57
58	57	51	14	JUST A BABY BOY Battlecat (K.Gilliam,C.Broadus,D.Thompson,M.J.Mitchell)	Snoop Dogg Featuring Tyrese & Mr. Tan Universal 158886*	40
59	75	75	9	ILUVIT Battlecat (C.Broadus,T.Davis,K.Spillman,J.Long,K.McCord,G.Clinton,Jr.,W.Collins,B.Worrell & Gilliam,F.Rodriguez)	Snoop Dogg Presents The Eastsidaz Featuring Kokane Doggy Style 2231*/TVT	59
60	58	56	10	PLEASE DON'T MIND The Neptunes (P.Williams,C.Hugo,A.Holly,J.Witherspoon)	Philly's Most Wanted Featuring Andre Wilson Atlantic 85142*	48
61	68	—	2	WE RIGHT HERE Black Key (E.Simmons,M.Davis)	DMX Ruff Ryders/Def Jam ALBUM CUT/IDJMG	61
62	81	—	2	WHAT IF Babyface (Babyface)	Babyface Arista ALBUM CUT	62
63	66	—	2	THE GIRLIES B.Thomas (Master P,Lil' Romeo,P.K.,D.Meyers,M.Williams,J.Modeliste,L.Nocentelli,A.Neville,G.Porter)	Lil' Romeo Soulja ALBUM CUT/Priority	63
64	64	98	3	ENJOY YOURSELF Kobe,KayGee (K.Brown,K.Gist,T.Van,C.Liggio)	Allure MCA 155880	64
65	83	91	3	SHINE M.Fresh (D.Carter,B.Thomas)	Lil' Wayne Featuring Baby, Mack 10 And Mickey Cash Money 860941*/Universal	65
66	67	76	4	I'M LOOKIN' (N.Wray,C.Lighty,B.Muhammed,E.Ferrell,D.Lighty)	Nicole The Gold Mind/Elektra ALBUM CUT/EEG	66
67	62	82	5	WE GONNA MAKE IT The Alchemist (J.Phillips,D.Styles,A.Maman)	Jadakiss Featuring Styles Of The Lox Ruff Ryders 497588*/Interscope	62
68	82	74	4	MADE TO LOVE YA W.Campbell (H.Lilly,E.Berkley)	Gerald Levert Elektra ALBUM CUT/EEG	68
69	84	—	2	CANDY The Neptunes (I.Marchand,C.Hugo,P.Williams)	Foxy Brown Featuring Kelis Def Jam ALBUM CUT/IDJMG	69
70	90	90	3	DO U WANNA ROLL (DOOLITTLE THEME) Battlecat (K.Gilliam,RL,C.Broadus,K.Jones,R.Troutman,L.Troutman)	R.L., Snoop Dogg And Lil' Kim J 21090*	70
71	92	—	2	LIGHTS, CAMERA, ACTION! Bink! (T.Kelly,R.Harrell,L.Caston,A.Poree,F.Wilson)	Mr. Cheeks Universal 015138*	71
72	72	84	3	SOMETHING IN THE PAST J.Powell (A.Perkins,C.Gregory,A.Hudson)	Jesse Powell Silas ALBUM CUT/MCA	72
73	73	67	14	NOT YOUR FRIEND Tim & Bob (T.Kelley,B.Robinson)	Case Def Soul 572879*/IDJMG	65
74	60	60	8	HEY HEY S.Rhythm,A.Cage (A.Cage,S.Rhythm,R.Hill)	Athena Cage Priority 50006	60
75	71	73	19	I CRY Lil' Rob,I.Gotti (J.Atkins,R.Mays,I.Lorenzo,C.Loving,K.Gamble,L.Huff)	Ja Rule Featuring Lil' Mo Murder Inc./Def Jam 572868*/IDJMG	11
76	76	—	2	BATTER UP J.Epperson,S.Wills,J.DeBose,J.Berry (Nelly,J.Epperson,S.Wills)	Nelly Fo' Reel ALBUM CUT/Universal	76
				HOT SHOT DEBUT		
77	NEW		1	BALLIN' OUT OF CONTROL J.Dupri (J.Dupri)	Jermaine Dupri Featuring Nate Dogg So So Def ALBUM CUT/Columbia	77
78	NEW		1	LIVIN THE LIFE Not Listed (Not Listed)	Violator Featuring Prodigy, Jadakiss & Butch Cassidy Violator/Loud ALBUM CUT/Columbia	78
79	80	80	3	MORE THAN WHAT I WANTED B.Bannister,T.Sims (A.Gurvitz,J.D.Noel,T.Sims)	CeCe Winans Wellspring Gospel/Sparrow ALBUM CUT/Capitol	79
80	RE-ENTRY		3	WEEKEND The Characters (T.Taylor,C.Farrar,K.Lattimore,L.Ash,T.Huston,E.Laues,C.Stein,D.Harry)	Kenny Lattimore Arista 15001*	80
81	77	59	20	MY BABY M.Dieter (F.Perren,A.Mizell,B.Gordy,D.Lussier)	Lil' Romeo Soulja 50203/Priority	1
82	87	78	8	LETTER 2 MY UNBORN Johnny "J",Tone,F.Nitty (T.Shakur,J.Jackson,C.Higgens,C.Higgens,M.Jackson)	2Pac Amaru/Death Row ALBUM CUT/Interscope	64
83	NEW		1	CASH, MONEY, CARS, CLOTHES Dauench (D.Chunn,D.Jordan,M.Coss)	Ruff Endz Featuring Memphis Bleek Epic 79622*	83
84	NEW		1	YOU CAN'T TOUCH ME Poke & Tone (R.Montgomery,J.C.Olivier,S.J.Barnes,S.N.Bratcher,A.Lewis)	Royce Da 5'9" Game ALBUM CUT/Columbia	84
85	91	—	2	GIVE J.Oakes (J.Oakes,L.Poteat)	The Donz Heartless 13000	85
86	95	95	7	THIS IS ME D.Frank (S.Kipner,D.Frank,P.Sheyne)	Dream Bad Boy 79402/Arista	80
87	70	72	15	LICK SHOTS Timbaland,M.Elliott (M.Elliott,T.Mosley)	Missy "Misdemeanor" Elliott The Gold Mind/Elektra 67221*/EEG	63
88	86	79	19	MIDWEST SWING J.Epperson (J.Frost,J.Epperson)	St. Lunatics Fo' Reel 158815*/Universal	41
89	79	68	4	I DON'T KNOW The Neptunes (P.Williams,[illegible])	Usher Featuring P. Diddy LaFace 24545*/Arista	68
90	NEW		1	50 PLAYAZ DEEP Drunken Master (A.Harris,A.Taylor,R.Mickens,R.Bell,R.Belland,G.Brown,R.Westfield,D.Thomas,C.Smith)	Drunken Master Featuring Lola Damone FB 015111/Universal	90
91	65	70	13	BEANIE (MACK B****) Just Blaze (D.Grant,J.Smith)	Beanie Sigel Roc-A-Fella/Def Jam 572838*/IDJMG	52
92	88	71	8	LOVE IT M.City (M.City)	Bilal Moyo 497584/Interscope	61
93	89	65	9	USED TO LOVE S.Huff (S.Huff)	Keke Wyatt MCA 155844	65
94	94	94	4	BABY MAMA DJ Paul,Juicy J (P.Beauregard,J.Houston,C.Daniels)	Three 6 Mafia Featuring La Chat [illegible] 015147*	94
95	96	88	9	IT'S OVER D.Lockings,C.Arms (C.Arms,D.Lockings,R.Brown,N.Reed)	Kurupt Featuring Natina Reed Antra 751082*/Artemis	88
96	85	85	6	DON'T MESS WITH THE RADIO Organized Noize,Swift C. (R.Wade,P.Brown,R.Murray,C.Barnett,M.Etheridge,B.Bennett,J.Williams)	Nivea Jive 42900	85
97	98	100	13	KEEP IT REAL Jerky Boi (K.Fisher,D.Drew,J.Roach,H.Redd,D.Williams,N.Watts,S.Greene)	Kelli Mack Rising 16 30003	38
98	NEW		1	THE GOSPEL SLIDE (JESUS APOSTLES MARCH) Hula,DeJuan (E.Bramwell,D.Stovall,Hula,DeJuan,K.Gamble,L.Huff)	Good Fridays Presents Dane Divine Good Fridays Production 0101*	98
99	78	64	20	LET'S GET IT Yogi,The Hitmen (T.Coleman,J.Graham,S.Combs,R.Ross,A.Green)	Three The... G. Dep, P. Diddy & Black Rob Bad Boy 79403*/Arista	18
100	97	86	12	CLUCK CLUCK [illegible]	The Product G&B Featuring Wyclef [illegible]	59

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi Single available. Cassette Single available. Vinyl Maxi Single available. Vinyl Single available. Cassette Maxi Single available. Catalog number is for *. Indicates unavailable, in which case catalog number is for or respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and a national retail panel of core R&B/Hip-Hop stores collected, compiled, and provided by SoundScan® BDS

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plus three unsigned artists

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Schott Free's W.O.R.L.D.

Loud Executive Discusses Label's Origins, New Imprint

Schott Free is senior VP of A&R at Loud Records. The Staten Island, N.Y., native and graduate of the University of Maryland began his industry career with an internship/radio promotions job at Rowdy Records. Through the Wu-Tang Clan, Free later landed at Loud as its first New York employee. Free recently launched his own imprint, W.O.R.L.D. Records, via Loud. The label's debut act, I.G.T., will release its first album, The Alpha and the Omega, *this fall.*

6 Questions

FREE

What do you look for when signing an act?

To be stabbed in the heart by something. "Press play" is my favorite saying. If you press play, and you hear something ill, it's going to stick out in your head. Ill talent comes to you. You don't look for it. The same thing with artists. The dopest MCs don't look for a deal. They just rhyme here and there, and shit happens.

Describe the Loud sound.

The Loud sound is the purest aesthetic of hip-hop. It's a bold, intimidating sound. It's the kind of sound that comes on, and for some reason you grab your coat, because you think beef might set off at any minute. It's the kind of song that incites energy, whether positive or negative. Be it East Coast or West Coast, it's unsacrificing.

In A&R, you're often the middle man between the label and the artist. How do you keep both sides happy?

As an A&R person, your whole job is to bring across the artist's vision. If you do that, you'll appease the label and artist. But my main concentration is with the artist. If you show the artist that you're trying to get whatever it is they're doing out there, they're going to be on your side. Same thing with the label.

My biggest problem in appeasing the label, however, is the give and take—it's hard to be that cat who makes records until seven or eight in the morning and then pops in the office from noon to five.

What's next for Loud?

Besides W.O.R.L.D. Records, there's a whole lot of new shit—from Danté Ross' Stimulated imprint to Three 6 Mafia and its Hypnotized Mind camp. Xzibit finally went platinum, giving some shine to the Likwit camp, so Tha Liks are going to do something. Then we still have our heavyweights: Mobb Deep and Wu-Tang.

Why did you start W.O.R.L.D. Records?

To protect the pure aesthetic of Loud's original sound that started with me, my partner Matt Life, and Steve Rifkind's marketing genius. Like any successful business, Loud has grown. But in order to grow, we had to assume more responsibilities and even more sounds. I'm just here to protect the original sound that got us where we are.

W.O.R.L.D. also began as a result of there being so many ill artists out there who need to be heard. My original idea was to set up as an independent. I wanted to take underground MCs and put them with hot producers like Pete Rock, Alchemist, the Large Professor, etc. and release a record called *Artists and Repertoire*. From there, it turned into something more. But I'm still Loud Records, regardless.

W.O.R.L.D. Records will cater to the New York MC, an endangered species. I love a lot of MCs, but I was raised here. It would be sad for me to be in A&R and not look out for the purest aesthetic of what I know.

What are some of the trends on the horizon for hip-hop?

Music, especially hip-hop, has gotten a little watered down. People are going to come back to the raw aesthetic and the raw, revolutionary sound. [President George W.] Bush is in power now. Everybody's mentality is going change about the way they feel and what they want to hear. I think we shine at climactic periods in time, and it's another climactic time.

RASHAUN HALL

SEPTEMBER 1 2001 Billboard Hot Rap Singles™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

THIS WK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 — 3 Weeks At Number 1	
1	1	12	MY PROJECTS Infinite 2275*/Tommy Boy	Coo Coo Cal
2	2	4	RAISE UP Jive 42937*	Petey Pablo
3	3	11	PURPLE HILLS Shady 497583/Interscope	D12
4	7	16	MY BABY Soulja 50202/Priority	Lil' Romeo
5	6	2	WE GONNA MAKE IT Ruff Ryders 497590*/Interscope	Jadakiss Featuring Styles Of The Lox
6	4	61	BIG POPPA/WARNING ▲ Bad Boy 79377*/Arista	The Notorious B.I.G.
7	10	4	LET'S BE FRIENDS Heartless 1272b	ToTo + Brando Featuring Larry Poteat Of The Donz
8	15	4	ALL MY THUGS Heartless 1742B	Young Phantom
9	NEW		PO' PUNCH Pocket Change 2121	Po' White Trash & The Trailer Park Symphony
10	8	60	ONE MORE CHANCE/STAY WITH ME Bad Boy 79380*/Arista	The Notorious B.I.G.
11	9	18	OOCHIE WALLY Ill Will 79580*/Columbia	QB Finest Featuring Nas And Bravehearts
12	23	5	PLEASE DON'T MIND Atlantic 85412*/AG	Philly's Most Wanted Featuring Andre Wilson
13	RE-ENTRY		MAKE IT VIBRATE Darkside 003*	Rising Son
14	22	9	LET ME BLOW YA MIND Ruff Ryders 497562*/Interscope	Eve Featuring Gwen Stefani
15	21	6	SO PLAYAZ DEEP FB 015111/Universal	Drunken Master Featuring Lola Damone
16	RE-ENTRY		I'M A THUG Slip-N-Slide 85141*/Atlantic	Trick Daddy
17	13	10	WHAT IT IS Violator/Loud 79600*/Columbia	Violator Featuring Busta Rhymes
18	RE-ENTRY		BAD BOY FOR LIFE Bad Boy 79400*/Arista	P. Diddy, Black Rob & Mark Curry
19	12	12	NONE TONIGHT Worldwide 50280/Priority	Lil' Zane
20	18	2	SET IT OFF Cash Money 860956*/Universal	Juvenile
21	RE-ENTRY		Y'ALL DON'T WANNA Eastern Conference 325*/Rawkus	Skillz
22	RE-ENTRY		CAN'T DENY IT Desert Storm/Elektra 67231*/EEG	Fabolous Featuring Nate Dogg
23	RE-ENTRY		GRIMEY Violator/Loud/Columbia 79801*/CRG	Violator Featuring Noreaga
24	NEW		THE LAH KJAC 101*/Landspeed	Bumpy Knuckles
25	NEW		THUG OR WHAT? Eastern Conference 357*/Rawkus	Kool Keith

Records with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for *. Indicates unavailable, in which case, catalog number is for the respective format, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Words & Deeds™

by Kwaku

US3 RELAUNCH: With the recent signing of jazz-fused hip-hop group **Us3**, Universal Jazz U.K.'s **Nathan Graves** says the label is ready to announce its arrival "as a repertoire center with a real bang."

After two internationally released albums on Blue Note—the last being 1997's *Broadway & 53nd*—Us3 mainstay DJ/producer **Geoff Wilkinson** has recruited rapper **Michelob** and singer **Alison Crockett** to front *An Ordinary Day in an Unusual Place*, due Oct. 15.

Us3

It will be preceded on Sept. 24 by the funky sitar- and brass-driven rap cut, "You Can't Hold Me Down."

"The first priority is to build a strong platform of awareness up front," Graves says. "Our plan is to work 'You Can't Hold Me Down' to re-establish the Us3 name and gain exposure among the existing fan base and the wider urban/hip-hop crossover audience."

With a national/regional TV and radio campaign, play on MTV in the U.K. and Europe, plus promotional tours in major European cities, Us3 looks set for a successful relaunch.

While it still uses samples, Us3 also employs more live musicianship this time. "Also, this is the first time I've worked with a female singer," Wilkinson says. "It pushed me into unchartered territory, and I relish a challenge.

"I've been aware of criticism about the previous albums' lyrics," he continues. "Michelob and Alison are both great lyricists. I got them to write more observant socio-economic themes," which come across on such cuts as the Michelob-fronted "World No More" and the Crockett-sung "Pay Attention."

While the four-year between-albums break seems to fall in line with Us3's previous projects, Wilkinson says it wasn't planned. "Unfortunately, it took a year of legal wrangling," he says of Us3's fruitless deal with the now-shuttered Work Group. "I just sat there hanging in the wind and tearing my hair out. After that experience, I decided not to sign another all-inclusive worldwide deal."

The new album—which concludes the group's EMI Music publishing deal—will be released via Toshiba EMI in Japan but is unsigned for North America. Us3 is managed by New York-based **Tommy Manzi** and booked outside of North America by **David Levy** of London-based ITB.

BRIGHT PROSPECTS: Germany's DJ/producer duo **Turntablerockers** and Finland's co-ed group **Kwan** are among Europe's hip-hop acts with bright international prospects. Turntablerockers' *Classic* album, released in Germany, Switzerland, and Austria in late March by Four Music/Columbia Germany, engagingly embraces hip-hop, rap, and R&B, plus live and programmed music. One single, "A Little Funk," is a phat, hip-hop joint-rocker.

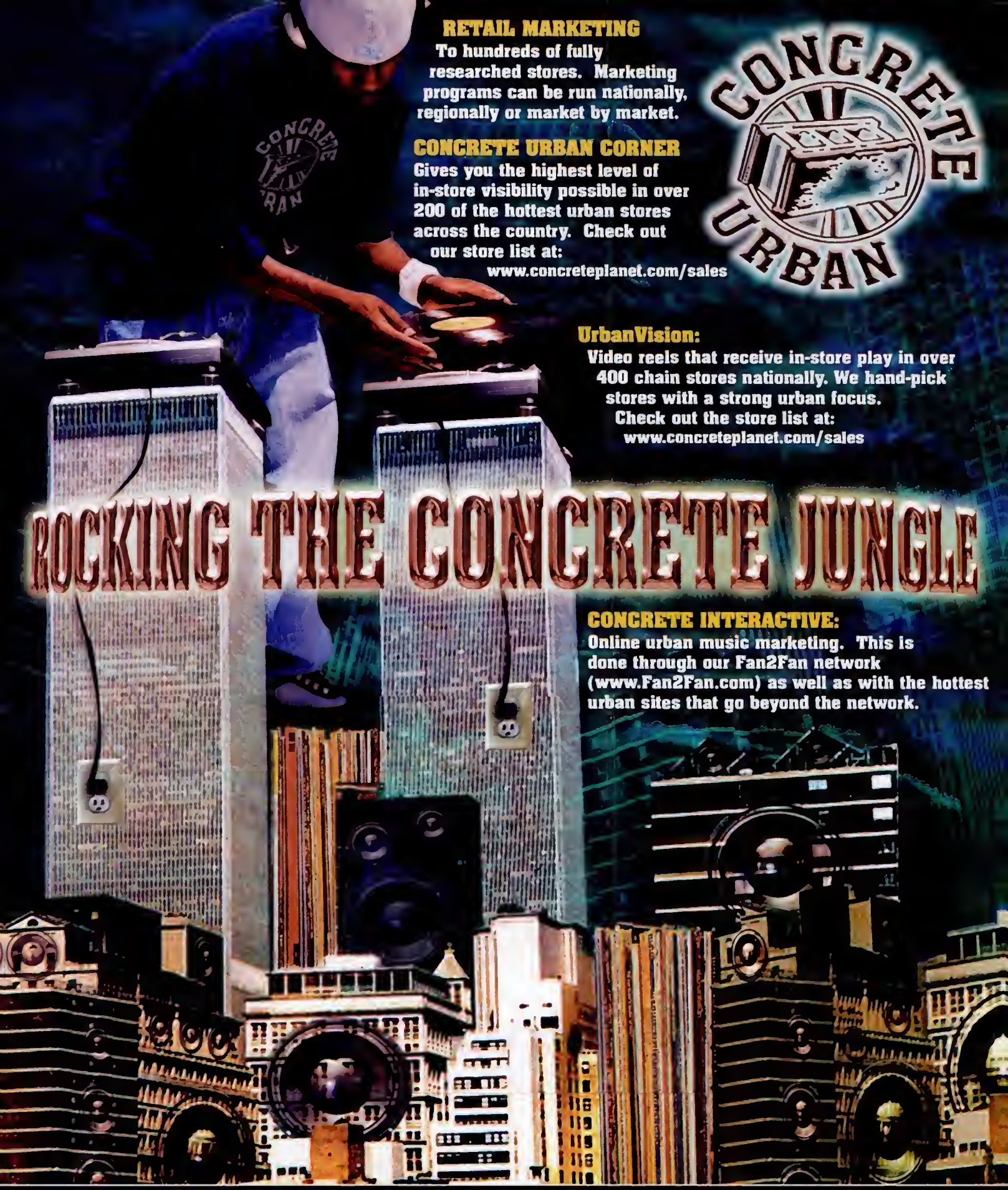
The duo, consisting of **DJ Hausmarke** and **DJ Thomilla**, has a solid hip-hop background. Hausmarke has been a DJ and an MC for **Die Fantastischen Vier**, while Thomilla is a former producer of Stuttgart rap act **Die Krähen**.

Kwan's debut single, "Padam," is blessed with juicy strings and R&B flavor. It was a top five hit and one of the most-played songs on Radiomafia, Finland's biggest national radio outlet. "Microphoneaye," released March 5, was another top five hit. The group, which incorporates a live rhythm section, a DJ, and English-rapping MC **Mariko**, and MC **Tidjân**, has been gigging around Europe in support of its Mercury Finland set *Dynasty*.

One of the most successful U.K. dance music acts, Cheeky/Arista's **Faithless**, is set to charm rap and R&B heads with "Muhammad Ali," out Sept. 3. It is underpinned by a very funky groove with echoes of 1970s soul strings and brass, over which rapper **Maxi Jazz** coolly drops an ode to the legendary boxer.

Most U.K. rap is supported by small indies with few expectations for huge sales. One such label is London-based Stonegroove, which has two upcoming singles: "Simple Tings" by **the Young Gunz** (featuring rappers **Fallacy, Lyric L, Seanie T, Wildflower**, and **Karl Hinds** with cuts by London's Kiss FM personality **Big Ted**), and "Slip Stream" by **Psychic Phenomena** featuring **Ty**, which decries the state of U.K. rap.

MAC RAP: Once described as the British-Asian **Public Enemy, Fun-da-mental** eschews any obvious rap on *There Shall Be Love*, arriving Oct. 1 on Nation. The eclectically fused album, which includes South African chants, also uses a contribution by Gee Four—an Apple Mac G4 voice simulator—on "More Than a Hundred Times."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Top R&B/Hip-Hop Albums™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	—	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS DreamWorks 450291/Interscope (12.98/18.98)	Eternal	1
2	2	89	3	JADAKISS Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	2
3	4	1	8	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1
4	3	—	2	USHER Arista 14715* (12.98/18.98)	8701	3
5	5	2	3	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2280* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	2
6	6	4	7	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
7	8	7	5	AALIYAH ● Blackground 10082* (12.98/18.98)	Aaliyah	2
8	7	6	5	FOXY BROWN ● Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3
9	9	3	3	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3
10	10	5	3	BLU CANTRELL RedZone 14703*/Arista (11.98/17.98)	So Blu	5
11	17	22	30	JENNIFER LOPEZ ▲ Epic 85005 (12.98 EQ/18.98)	J.Lo	1
12	11	9	9	D12 Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1
13	12	13	8	JAGGED EDGE ▲ So So Def/Columbia 69840*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
14	15	10	3	BILAL Moyo 493009/Interscope (12.98/18.98)	1st Born Second	10
				GREATEST GAINER		
15	28	29	20	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	2
16	14	14	9	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	2
17	19	16	11	ST. LUNATICS ▲ Fo' Reel 014119/Universal (12.98/18.98)	Free City	1
18	22	23	22	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2
19	13	11	3	SOUNDTRACK Def Jam 586216*/IDJMG (12.98/19.98)	Rush Hour 2	11
20	21	18	23	JAHEIM ● Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2
21	23	21	15	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
22	18	12	4	VARIOUS ARTISTS Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5
23	16	8	3	GANGSTA BOO Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds, *69	8
24	27	25	57	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) #	Who Is Jill Scott? Words And Sounds Vol. 1	2
25	25	17	7	LIL' ROMEO Soulja 50198*/Priority (11.98/17.98)	Lil' Romeo	5
26	24	19	8	BEANIE SIGEL Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	2
27	30	26	4	JIMMY COZIER J 20004 (11.98/17.98)	Jimmy Cozier	15
28	34	33	21	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3
29	36	27	4	CORMEGA Legal Hustle 9200*/Landspeed (11.98/18.98) #	The Realness	24
30	31	42	5	BAD AZZ Doggy Style 50078/Priority (11.98/17.98)	Personal Business	16
31	33	24	13	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (16.98/18.98)	Put Yo Hood Up	6
32	35	30	16	DESTINY'S CHILD ▲' Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1
33	32	28	5	CRAIG DAVID ● Wildstar/Atlantic 83481*/AG (11.98/17.98)	Born To Do It	12
				HOT SHOT DEBUT		
34	NEW		1	VARIOUS ARTISTS Def Jam 586230/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	34
35	20	—	2	PHILLY'S MOST WANTED Atlantic 83350*/AG (11.98/17.98)	Get Down Or Lay Down	20
36	26	20	5	KURUPT Antra 151083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5
37	29	15	3	THA DOGG POUND Death Row 33353/D3 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	15
38	37	35	18	JANET ▲' Virgin 10144* (12.98/18.98)	All For You	1
39	39	32	22	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	1
40	47	46	41	R. KELLY ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
41	45	37	60	NELLY ▲' Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
				PACESETTER		
42	51	—	2	SOULJA SLIM No Limit South 2001/No Limit (11.98/17.98)	The Streets Made Me	42
43	42	38	3	DA BEATMINERZ Rawkus 26160*/Priority (10.98/16.98) #	Brace 4 Impak	38
44	38	31	8	LIL' MO Elektra 62574*/EEG (12.98/18.98)	Based On A True Story	6
45	50	47	50	DONNIE MCCLURKIN ● Verity 43190/Zomba (10.98/16.98) #	Live In London And More...	22
46	43	40	13	REDMAN ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	1
47	44	41	23	TANK ● Blackground 50404* (12.98/16.98)	Force Of Nature	1
48	41	36	10	SILK Elektra 62643/EEG (12.98/18.98)	Love Sessions	2
49	48	44	40	MUSIQ SOULCHILD ▲ Def Soul 548209*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
50	40	34	11	SOUNDTRACK ● Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
51	46	39	9	SISQO ▲ Dragon/Def Soul 548838*/IDJMG (12.98/18.98)	Return Of Dragon	3
52	52	57	13	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	4
53	49	43	24	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1
54	55	50	45	JA RULE ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
55	56	48	21	2PAC ▲ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
56	58	58	44	LUDACRIS ▲' Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
57	61	56	13	PASTOR TROY MADD Society 014173/Universal (12.98/18.98)	Face Off	13
58	76	66	22	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/18.98)	Don't_Hold_Back	30
59	74	76	40	SADE ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
60	78	83	3	MYSTIC GoodVibe/JCOR 000000/Interscope (8.98/12.98) #	Cuts For Luck And Scars For Freedom	60
61	53	51	17	CASE ● Def Soul 548636/IDJMG (12.98/18.98)	Open Letter	2
62	NEW		1	METHRONE Claytown 3010 (11.98/17.98) #	Picture Me	62
63	62	59	25	PROJECT PAT ● Hypnotize Minds/Loud 1980/CRG (12.98 EQ/17.98)	Mista Don't Play Everythangs Workin	2
64	54	45	9	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	12
65	NEW		1	DJ SCREW Big Tyme 2401 (15.98/20.98) #	The Legend	65
66	69	71	14	SYLEENA JOHNSON Jive 81708/Zomba (11.98/17.98) #	Chapter 1: Love, Pain & Forgiveness	16
67	68	73	18	SUNSHINE ANDERSON ● Soulife/Atlantic 83811*/AG (11.98/17.98)	Your Woman	2
68	63	53	3	CAMOFLAUGE Pure Pain 014426/Universal (12.98/18.98) #	Strictly 4 Da Streets	53
69	67	78	6	DEZ Destiny 7702 (10.98/18.98) #	Sing For Me	57
70	65	68	54	SHAGGY ▲' MCA 112096* (11.98/17.98)	Hotshot	1
71	57	49	11	THE LOVE DOCTOR Mardi Gras 1055 (10.98/18.98) #	Doctor Of Love	47
72	59	55	6	THA LIKS Loud/Columbia 16762*/CRG (11.98 EQ/17.98)	X.O. Experience	14
73	75	61	29	SOUNDTRACK ▲ Hollywood 162288 (18.98 CD)	Save The Last Dance	2
74	77	62	11	TURK Cash Money 860908/Universal (12.98/18.98)	Young & Thuggin'	2
75	80	72	3	PRINCE Warner Bros. 74272 (18.98 CD)	The Very Best Of Prince	72
76	84	67	35	SNOOP DOGG ▲ No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	1
77	60	—	2	TOYA Arista 14697 (11.98/17.98) #	Toya	60
78	64	54	9	RAY J Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	9
79	66	52	12	SOUNDTRACK NY.LA 493069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6
80	79	74	47	LIL BOW WOW ▲ So So Def/Columbia 69881*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
81	86	79	7	VARIOUS ARTISTS Wu-Tang 24401*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	30
82	94	—	28	LIL' WAYNE ● Cash Money 860911/Universal (12.98/18.98)	Lights Out	2
83	89	91	43	OUTKAST ▲ LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
84	83	63	13	CITY HIGH Booga Basement 490830/Interscope (11.98/17.98)	City High	23
85	RE-ENTRY		65	MARY MARY ● C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22
86	87	64	15	HI-TEK Rawkus 50171*/Priority (16.98 CD)	Hi-Teknology	12
87	81	69	10	AZ Motown 013780*/Universal (12.98/18.98)	9 Lives	4
88	70	81	8	RES MCA 112310* (8.98/12.98) #	How I Do	54
89	95	80	9	NUWINE Real Deal 70029/Orpheus (9.98/15.98)	Ghetto Mission	58
90	NEW		1	MAXWELL Columbia 67136/CRG (12.98 EQ/18.98)	Now	90
91	72	96	4	MR. SPITFLAME Spitflame 70610/Stoney Burke (11.98/17.98) #	Tangle Wit Me Vol. 1	72
92	90	82	25	DIRTY Nfinity 013057/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
93	93	99	13	BOB MARLEY AND THE WAILERS Tuff Gong/Island 548904/UTV (18.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	45
94	91	92	45	MR. C THE SLIDE MAN Universal 159807 (12.98/18.98) #	Cha-Cha Slide	20
95	97	95	3	KEAK DA SNEAK Moe Doe 3001 (10.98/14.98) #	Hi-Tek	95
96	100	87	91	DR. DRE ▲' Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre — 2001	1
97	85	84	5	LIL' O Game Face/Atlantic 83400*/AG (7.98/11.98) #	Da Fat Rat Wit Da Cheeze	63
98	99	—	8	LIL' FLIP Suckafree 5000 (11.98/18.98) #	The Leprechaun	67
99	73	70	9	SOUNDTRACK J 20005 (12.98/18.98)	Dr. Dolittle 2	22
100	88	—	20	JESSE POWELL Silas 112401/MCA (12.98/18.98)	JP	18

SEPTEMBER 1 2001 Billboard®

Top R&B/Hip-Hop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 — 22 Weeks At Number 1		
1	4	MAXWELL ● Columbia 68515/CRG (7.98 EQ/11.98)	MTV Unplugged EP	104
2	2	2PAC ▲' Death Row 63008* (18.98/24.98)	All Eyez On Me	281
3	10	JUVENILE ▲' Cash Money 153162/Universal (11.98/17.98)	400 Degreez	145
4	3	BOB MARLEY AND THE WAILERS ◆' Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	Legend	257
5	5	2PAC ▲' Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	139
6	1	MAKAVELI ▲' Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	169
7	9	SADE ▲' Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	350
8	14	JAY-Z ● Freeze/Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	193
9	7	SNOOP DOGGY DOGG ▲' Death Row 63002* (11.98/17.98)	Doggy Style	245
10	8	THE NOTORIOUS B.I.G. ◆' Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	207
11	12	THE NOTORIOUS B.I.G. ▲' Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	312
12	11	DR. DRE ▲' Death Row 63000* (11.98/17.98)	The Chronic	259
13	18	BONE THUGS-N-HARMONY ▲' Ruthless 69443*/Epic (10.98 EQ/15.98)	E. 1999 Eternal	214
14	6	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/18.98)	Greatest Hits	338
15	16	LOST SOULS Worldwide 54030 (11.98/16.98)	Let It Ride	2
16	13	2PAC ▲ Amaru 41638/Jive (10.98/16.98)	Me Against The World	266
17	—	MAXWELL ▲ Columbia 66434*/CRG (11.98 EQ/17.98) #	Maxwell's Urban Hang Suite	175
18	19	DMX ▲' Ruff Ryders/Def Jam 558227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	165
19	15	R. KELLY ▲' Jive 41527 (10.98/15.98)	12 Play	168
20	—	MAXWELL ▲ Columbia 68968*/CRG (7.98 EQ/11.98)	Embrya	71
21	20	WU-TANG CLAN ▲ Loud 66336*/RCA (11.98/16.98)	Enter The Wu-Tang (36 Chambers)	224
22	—	OUTKAST ▲ LaFace 26029*/Arista (11.98/17.98)	ATLiens	45
23	—	JA RULE ▲ Murder Inc./Def Jam 538920*/IDJMG (12.98/18.98) #	Venni Vetti Vecci	42
24	25	MILES DAVIS ▲' [illegible]	Kind Of Blue	189
25	—	MARY J. BLIGE ▲' MCA 111606* (12.98/18.98)	Share My World	84

■ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

R&B/HIP-HOP

Top Dog. Columbia Records Group and So So Def Recordings executives recently presented So So Def/Columbia rap artist Lil' Bow Wow with a plaque commemorating worldwide sales of 3 million copies of his debut album, *Beware of Dog*. Pictured, from left, are Columbia executive VP/GM Will Botwin, So So Def COO Michael Mauldin, So So Def CEO Jermaine Dupri, Columbia chairman Don Ienner, Columbia executive VP John Ingrassia, Columbia senior VP of urban promotion Cynthia "CJ" Harris, Columbia West Coast VP of product marketing Mai Huggins, Columbia senior VP of sales Tom Donnarumma, and Columbia executive VP of promotion Charlie Walk. Standing immediately to the right of the plaque is Lil' Bow Wow.

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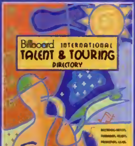

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SEPTEMBER 1 2001 Billboard® Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	NUMBER 1 — **Fallin'** — Alicia Keys (J)
2	4	11	**I'm Real** — Jennifer Lopez Feat. Ja Rule (Epic)
3	2	16	**Where The Party At** — Jagged Edge With Nelly (So So Def/Columbia)
4	3	11	**Contagious** — The Isley Brothers (DreamWorks)
5	6	7	**Izzo (H.O.V.A.)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
6	5	15	**U Remind Me** — Usher (Arista)
7	7	10	**Differences** — Ginuwine (Epic)
8	8	13	**One Minute Man** — Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
9	9	7	**Family Affair** — Mary J. Blige (MCA)
10	11	9	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
11	10	10	**Area Codes** — Ludacris Feat. Nate Dogg (Disturbing Tha Peace/Def Jam/IDJMG)
12	14	10	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
13	12	16	**Music** — Erick Sermon (NY LA/Def Squad/Interscope)
14	16	17	**The Way** — Jill Scott (Hidden Beach/Epic)
15	13	17	**Just In Case** — Jaheim (Divine Mill/Warner Bros.)
16	19	25	**Feelin' On Yo Booty** — R. Kelly (Jive)
17	20	11	**Can't Deny It** — Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
18	18	12	**Set It Off** — Juvenile (Cash Money/Universal)
19	15	24	**Peaches & Cream** — 112 (Bad Boy/Arista)
20	17	19	**She's All I Got** — Jimmy Cozier (J)
21	23	16	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
22	26	4	**Livin' It Up** — Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)
23	24	7	**Lifetime** — Maxwell (Columbia)
24	31	6	**Love Of My Life** — Brian McKnight (Motown)
25	22	23	**Can't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
26	34	6	**Girl Next Door** — Musiq Soulchild Feat. Ayana (Def Soul/IDJMG)
27	41	4	**Rock The Boat** — Aaliyah (Blackground)
28	35	9	**Dance With Me** — 112 (Bad Boy/Arista)
29	25	32	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
30	33	16	**John Doe** — Public Announcement Feat. Lela (RCA)
31	21	25	**Let Me Blow Ya Mind** — Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
32	28	19	**Wait A Minute** — Ray J Feat. Lil' Kim (Atlantic)
33	32	25	**Superwoman Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
34	27	17	**Take You Out** — Luther Vandross (J)
35	37	3	**What Am I Gonna Do** — Tyrese (RCA)
36	30	29	**Get Ur Freak On** — Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)
37	38	12	**Brown Skin** — India.Arie (Motown)
38	29	36	**Love** — Musiq Soulchild (Def Soul/IDJMG)
39	47	4	**Fast Lane** — Bilal Featuring Jadakiss (Moyo/Interscope)
40	55	3	**Because I Got High** — Afroman (Universal)
41	42	5	**Knock Yourself Out** — Jadakiss (Ruff Ryders/Interscope)
42	44	8	**Slowly** — Tank (Blackground)
43	36	30	**Heard It All Before** — Sunshine Anderson (Soulife/Atlantic)
44	50	7	**Raise Up** — Petey Pablo (Jive)
45	39	8	**Ghetto Girls** — Lil Bow Wow (So So Def/Columbia)
46	63	2	**Ugly** — Bubba Sparxxx (Beat Club/Interscope)
47	48	5	**Lunch Or Dinner** — Sunshine Anderson (Soulife/Atlantic)
48	49	13	**Fill Me In** — Craig David (Wildstar/Atlantic)
49	52	10	**My Projects** — Coo Coo Cal (Infinite/Tommy Boy)
50	53	14	**Just A Baby Boy** — Snoop Dogg Feat. Tyrese & Mr. Tan (Universal)
51	45	18	**We Need A Resolution** — Aaliyah Feat. Timbaland (Blackground)
52	51	11	**Round & Round** — Hi-Tek Feat. Jonell (Rawkus)
53	59	5	**Gangsta (Love 4 The Streets)** — Lil' Mo (Elektra/EEG)
54	67	7	**ILuvIt** — Snoop Dogg Presents Tha Eastsidaz (Doggy Style/TVT)
55	46	13	**Purple Hills** — D12 (Shady/Interscope)
56	60	2	**We Right Here** — DMX (Ruff Ryders/Def Jam/IDJMG)
57	66	2	**What If** — Babyface (Arista)
58	61	2	**The Girlies** — Lil' Romeo (Soulja/Priority)
59	72	4	**Made To Love Ya** — [illegible] (Elektra/EEG)
60	—	1	**Do U Wanna Roll (Dolittle Theme)** — R.L., Snoop Dogg And Lil' Kim (J)
61	74	2	**Candy** — Foxy Brown Feat. Kelis (Def Jam/IDJMG)
62	58	10	**Please Don't Mind** — Philly's Most Wanted (Atlantic)
63	62	3	**Something In The Past** — Jotae Powell (Silas/MCA)
64	64	4	**I'm Lookin'** — Nicole (The Gold Mind/Elektra/EEG)
65	—	1	**Shine** — Lil Wayne (Cash Money/Universal)
66	—	1	**Ballin' Out Of Control** — Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
67	71	9	**Not Your Friend** — Case (Def Soul/IDJMG)
68	—	1	**Livin The Life** — Violator (Violator/Loud/Columbia)
69	57	15	**Bootylicious** — Destiny's Child (Columbia)
70	73	3	**More Than What I Wanted** — CeCe Winans (Wellspring Gospel/Sparrow/Capitol)
71	—	1	**Lights, Camera, Action!** — Mr. Cheeks (Universal)
72	—	1	**Enjoy Yourself** — Allure (MCA)
73	65	19	**I Cry** — Ja Rule Feat. Lil' Mo (Murder Inc./Def Jam/IDJMG)
74	70	2	**Batter Up** — Nelly (Fo' Reel/Universal)
75	—	1	**You Can't Touch Me** — [illegible]

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SEPTEMBER 1 2001 Billboard® Hot R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	65	2	NUMBER 1 — **Someone To Call My Lover** — Janet (Virgin)
2	1	6	**Loverboy** — Mariah Carey Feat. Da Brat & Ludacris (Virgin)
3	2	7	**Bootylicious** — Destiny's Child (Columbia)
4	3	12	**My Projects** — Coo Coo Cal (Infinite/Tommy Boy)
5	4	7	**Take You Out** — Luther Vandross (J)
6	7	4	**Raise Up** — Petey Pablo (Jive)
7	5	16	**There She Goes** — Babyface (Arista)
8	6	13	**Fill Me In** — Craig David (Wildstar/Atlantic)
9	8	9	**Purple Hills** — D12 (Shady/Interscope)
10	10	24	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
11	9	12	**She's All I Got** — Jimmy Cozier (J)
12	11	10	**U Remind Me** — Usher (Arista)
13	13	14	**I Do!!** — Toya (Arista)
14	16	3	**Give** — The Done (Heartless)
15	19	7	**This Is Me** — Dream (Bad Boy/Arista)
16	15	4	**Family Affair** — Mary J. Blige (MCA)
17	12	19	**Hit 'Em Up Style (Oops!)** — Blu Cantrell (RedZone/Arista)
18	22	22	**Stranger In My House** — Tamia (Elektra/EEG)
19	14	5	**Used To Love** — Keke Wyatt (MCA)
20	17	7	**Don't Mess With The Radio** — Nivea (Jive)
21	18	15	**Keep It Real** — Jaheim Macc (Rising Hi)
22	—	2	**The Gospel Slide (Jesus Apostles March)** — Good Fridays Presents Dana Devine (Good Fridays Production)
23	26	16	**My Baby** — Lil' Romeo (Soulja/Priority)
24	25	2	**We Gonna Make It** — Jadakiss Featuring Styles Of The Lox (Ruff Ryders/Interscope)
25	20	14	**Fallin'** — Alicia Keys (J)
26	23	50	**Big Poppa/Warning** — The Notorious B.I.G. (Bad Boy/Arista)
27	30	4	**Let's Be Friends** — TaTa + Brande (Heartless)
28	37	4	**All My Thugs** — Young Phantom (Heartless)
29	—	1	**Pa' Punch** — Po' White Trash & The Trailer Park Symphony (Pocket Change)
30	27	50	**One More Chance/Stay With Me** — The Notorious B.I.G. (Bad Boy/Arista)
31	53	2	**Enjoy Yourself** — Allure (MCA)
32	—	13	**We Need A Resolution** — Aaliyah Feat. Timbaland (Blackground)
33	29	18	**Oochie Wally** — QB Finest (Ill Will/Columbia)
34	21	8	**Hey Hey** — Athena Cage (Priority)
35	50	5	**Please Don't Mind** — Philly's Most Wanted (Atlantic)
36	57	8	**Make It Vibrate** — Ronnie Sen (Darkside)
37	49	12	**Let Me Blow Ya Mind** — Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
38	46	2	**50 Playaz Deep** — Dungeon Master Feat. Lola Damone (FB/Universal)
39	38	9	**Peaches & Cream/Dance With Me** — 112 (Bad Boy/Arista)
40	35	16	**Wait A Minute** — Ray J Feat. Lil' Kim (Atlantic)
41	68	4	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
42	34	8	**Love It** — Bilal (Moyo/Interscope)
43	40	23	**Missing You** — Case (Def Soul/IDJMG)
44	33	11	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
45	28	8	**Cluck Cluck** — The Product G&B Feat. Wyclef (Yclef/J)
46	62	7	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
47	47	19	**Can't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
48	32	12	**None Tonight** — Lil' Zane (Worldwide/Priority)
49	44	15	**Survivor** — Destiny's Child (Columbia)
50	42	2	**Set It Off** — Juvenile (Cash Money/Universal)
51	60	11	**Y'all Don't Wanna** — Skillz (Eastern Conference/Rawkus)
52	—	5	**Can't Deny It** — Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
53	70	7	**Grimey** — Violator Featuring Noreaga (Violator/Loud/Columbia)
54	64	3	**The Lak** — Bumpy Knuckles (KJAC/Landspeed)
55	51	24	**Bizounce** — Olivia (J)
56	—	1	**Thug Or What?** — Kool Keith (Eastern Conference/Rawkus)
57	73	7	**Keep It Thoro** — Prodigy Of Mobb Deep (Violator/Loud)
58	—	2	**Trouble Man** — Camp Lo (Simulated/Loud)
59	61	8	**Area Codes** — Ludacris Feat. Nate Dogg (Disturbing Tha Peace/Def Jam/IDJMG)
60	—	24	**Southern Hospitality** — Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG)
61	—	13	**B.K. Anthem/Oh Yeah** — Foxy Brown (Def Jam/IDJMG)
62	71	2	**Just Rap** — Supastar Quamallah (ABB)
63	—	38	**Could It Be** — Jaheim (Divine Mill/Warner Bros.)
64	75	22	**I Just Wanna Love U (Give It 2 Me)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
65	—	8	**Lick Shots** — Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
66	—	16	**Mass Appeal** — Gang Starr (Chrysalis/EMI)
67	—	7	**Just In Case** — Jaheim (Divine Mill/Warner Bros.)
68	—	1	**Me And My Man** — Jaydee Presents Frank N Dank Featuring Phat Kat (Fat Beats)
69	59	2	**Feelin' On Yo Booty** — R. Kelly (Jive)
70	—	1	**There It Is** — Ginuwine (Epic)
71	69	41	**Soul Sista** — Bilal (Moyo/Interscope)
72	—	22	**Incarcerated Scarfaces/Ice Cream** — Raekwon (Loud/RCA)
73	63	26	**It's Over Now** — 112 (Bad Boy/Arista)
74	—	4	**The Streets** — Kool G Rap (Rawkus)
75	—	20	**Heard It All Before** — Sunshine Anderson (Soulife/Atlantic)

● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Geffen's Dub Pistols Charm Crowds In 'Six Million Ways'

BY RASHAUN HALL

NEW YORK—On the Vans Warped tour isn't where a dance/electronic act should be, but don't tell that to Dub Pistols mastermind Barry Ashworth.

"Yeah, it's usually more rocky bands, isn't it? But that only made it more interesting," Ashworth says of the recently completed tour, which also featured Blink-182, Alien Ant Farm, and the Rollins Band, among others.

Of course, when an act has a new, musically expansive album to promote—as the U.K.-based Dub Pistols do with *Six Million Ways to Live*—being on such a high-profile bill certainly creates awareness. Due Tuesday (28), *Six Million Ways To Live* is the U.K. act's first album for Geffen. (The Dub Pistols are signed to Interscope Geffen A&M for the world.)

"We started out with a blank canvas," Ashworth, a former club promoter, says of the new set. "The last album [1998's *Point Blank*] was seven underground dance tracks we put together. They were never meant to be an album, but the label I was signed to at the time [1500] decided that we'd make an album."

CHANGE OF DIRECTION

Ashworth adds, "We only got to make three or four tracks for [*Point Blank*]. 'Cyclone' was one of the last ones, and it was definitely headed more in the direction of the new album."

For *Six Million Ways to Live*, Ashworth says, he and co-producer/bassist Jason O'Bryan spent six months experimenting with different styles of sounds, "creating tracks that were absolute rubbish to a track like 'Soldiers,' which we did with Planet Asia. In fact, once we completed 'Soldiers,' everything else for the album seemed to make sense."

According to Ashworth, the Dub Pistols hooked up with Asia through their management, Sherman Oaks, Calif.-based 3AM Management, which also handles their bookings. (The band's music is handled by BMG Music Publishing.)

ASHWORTH

"Once we got his vocals, and because of the whole reggae vibe we've got going, it just sort of felt right," Ashworth notes of "Soldiers." Asia "is a great guy to work with. He totally gets the vibe."

The album's title track finds the Dub Pistols reuniting with New York City-based T.K. Lawrence and Sight Beyond Light. "We worked with T.K. and his crew a bit on the first record," Ashworth says, "but he did most of those tracks on his own.

"This time, we did the beat, and then he recorded the vocals," Ashworth continues. "When we took it back and listened to the lyrics, we felt an acoustic guitar fit the mood. It's one of the best tracks we've ever done, without a shadow of a doubt."

'GREAT ARTISTS, PERIOD'

For Steve Berman, head of marketing and sales at Geffen, an act like the Dub Pistols demands to be exposed beyond its traditional fan base.

"The Dub Pistols are great artists, period," Berman says. "One of the things that's always important for us is that these bands have to be real. Kids have to relate to it as a live show. The kids who attended the Warped shows thrive on live music. If you can convert those music fans, you can win the battle."

Additional conversions may be made Sept. 11 at Las Vegas' Hard Rock Cafe, when the Dub Pistols commence a six-week U.S. tour, opening for 311. Live, the Dub Pistols consist of Ashworth, O'Bryan, and DJ Stix, and others.

If nothing else, Ashworth hopes that *Six Million Ways to Live* will open minds. "We try to merge sounds, and that's what music has to do," he says. "You have to keep throwing other things in the pot.

"If you're the reason that someone goes out and buys an old Lee Perry or King Tubby record, then brilliant," Ashworth adds. "If it encourages them to listen to hip-hop, brilliant. Just steer them away from what they think they always have to listen to."

The Beat Box Hot Plate

• **Jezebel's Addiction Featuring Michelle Weeks**, "Believe in Love" (Bassclef single). Ready to graduate from the indefatigable "Finally" (**Kings of Tomorrow Featuring Julie McKnight**)? If so, immediately latch on to the spirited "Believe in Love," which was penned and produced by **Jose Burgos**, **Deuce Martinez**, and **J. "Sinister" Sealee**. (Sealee wrote "Finally.") The ever-reliable Ms. Weeks provides gospel-inflected vocals over **Jeffrey Osborne**-referencing rhythms. Contact: 973-481-2943.

• **Negrocan**, "Aquela Esquina" (Pimento Music/PIAS the Netherlands single). Negrocan follows the now-classic "Cada Vez" with the equally vibrant "Aquela Esquina." **Felice Solea** offers a delicious vocal mix that is pure sunshine.

• **Dub Pistols**, "Official Chemical" (Geffen single). Gleaned from the Dub Pistols' new album, *Six Million Ways to Love*, "Official Chemical" arrives with progressive mood swings courtesy of remixers **Eric Kupper** and **Steve Lawler**. Can you say epic?

• **Brenda Russell**, "Walkin' In New York" (Hidden Beach/Epic single). The newly remixed (by **Nate Scott & Curtis Williams**) "Walkin' in New York" may give last year's grossly overlooked *Paris Rain* album, from which it's culled, a new lease on life. Over a smoldering **Sheila E.**-fueled foundation, Russell ruminates on the joys of New York City, while vocalist **Nerissa Vitello** pays homage to numerous New York clubs and DJs.

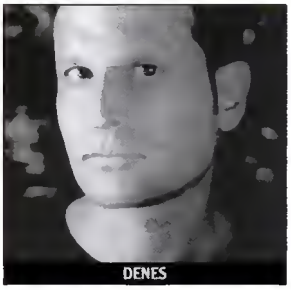
• **Simulation**, "Simulation" (unsigned single). DJs like **Carl Cox** and **John Digweed** are heavily supporting this hypnotic progressive house jam, which nicks a snippet or two from **Yaz's** early-'80s club classic "Situation." Contact: simulationtm@hotmail.com.

• **Todd Terry**, "Raining"/"Enough Is Enough" (Pimento Music/PIAS the Netherlands single). With this double A-side, Terry takes punters on a cut'n'paste tour de force. Rock-solid rhythms, classic house basslines, and disco flourishes feature prominently on both tracks. **MICHAEL PAOLETTA**

Beat Box™

by Michael Paoletta

NEWSY NEIGHBORS: Much-revered soul/house label Naked Music has inked a three-year, worldwide joint-venture deal with New York City-based/Caroline-distributed Astralwerks/Virgin (*Billboard Bulletin*, Aug. 15).


DENES

"This creates an opportunity for soulful house/dance music to get to a larger audience, both domestically and internationally," says **Jay Denes**, who, along with **Bruno Ybarra** and **Dave Boonshoft**, founded Naked Music in 1999. (The label was profiled in the April 29, 2000, *Billboard*.) "It also gives us more possibilities to unveil new ideas and talent."

On Oct. 2, Astralwerks will reissue five Naked Music compilations (*Bare Essentials, Vol. 1*, among them), as well as a new compilation (*Nude Dimensions, Vol. 3*). January will see the release of the much-anticipated full-length debut from **Blue Six** (aka Denes). Proper artist albums by **Petalpusher** (aka **Miguel Migs**) and **Lisa Shaw** will follow.

In other Naked news, the label's catalog is now handled by EMI Music Publishing in all territories, except the U.S.

Since breaking the news that Tommy Boy had signed **Masters at Work** to the label and that an album should street early next year (Beat Box, *Billboard*, Aug. 11), we're now happy to report that the album, *Our Time Is Coming*, features guest appearances from **James Ingram**, **Patti Austin**, **India**, **Stephanie Mills**, and **Roy Ayers**.

U.K.-based **DJ Cass** (of **Cass & Slide**) is confirmed to helm the third volume of Spundae Recordings' *Spundae Interpretations* series. The Mute-distributed compilation is due in January and follows in the footsteps of the first two installments, which were mixed by **Jerry Bonham**.

Eat Static's Merv Pepler and **the B-52's' Fred Schneider** will soon remix "Crash and Burn!"—the title track from Eat Static's CyberOctave Records album, released earlier this year. Perhaps Pepler will be able to coax Schneider into laying down some ad libs in the process.

Speaking of Schneider, his unmistakable vocals are featured on "Nonstop Nonsense," one of many winning moments on French duo **Bosco's** third album/U.S. debut, *Action* (Atlantic).

NIGHT DREAMS: Tuesday (28) sees the release of a few noteworthy titles.

A hit throughout Europe, Montreal's **Miguel Graça Presents Soulnotmind's** *Shining Stars* (Bombay, distributed by Caroline) is a stunning journey—replete with live instrumentation—that is as deeply underground as it is sunny and tropical.

Another Montreal-based act, **Bran Van 3000**, offers the snappy *Discosis* (Grand Royal/Virgin). The festive set features contributions from **Curtis Mayfield** ("Astounded") and **Dimitri From Paris** and **Big Daddy Kane** (on the title track), among others.

Last year, France's **Pascal + Mister Day** issued the disco-splashed *High Flying* (basically a collection of the duo's early releases on **Pascal Rioux's** Rotax label). On their follow-up, *The Lure of Melody* (Glasgow Underground U.K., distributed in the U.S. by Studio K7), Pascal and Day deliver a solid collection that merges funk, house, soul, and R&B.

The eponymous debut from **Rollercone** (aka Swiss producer/remixer **Patrick Duvoisin**) mixes diva house ("My Life"), Latin house ("Me Gusta"), deep house ("Quiet-storm"), and soulful house ("When You Left"). The album is available from Sirkus U.K. and distributed in the U.S. by Studio K7.

GOT MY EDUCATION: Serious about dance music's roots? If so, you need to investigate some newly issued titles from Legacy's *Rhythm & Soul* series, all of which have been digitally remastered: *The Best of Gladys Knight & the Pips* (Columbia/Legacy), **Harold Melvin & the Blue Notes Featuring Teddy Pendergrass'** *The Ultimate Blue Notes* (Epic/Legacy), and **the Isley Brothers'** *The Heat Is On* and *Harvest for the World* (both Epic/Legacy).

FOR THE RECORD: Contrary to what was reported in Beat Box in the Aug. 18 *Billboard*, **Masters at Work** have done special remixes, not re-edits, for *Masters at Work: West End Records—The 25th Anniversary Edition Mastermix* (West End Records).

Billboard Hot Dance Music

SEPTEMBER 1, 2001

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled and provided by SoundScan

Club Play

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	TITLE Imprint & Number/Promotion Label	ARTIST
				NUMBER 1 (1 Week At Number 1)	
1	4	6	7	THANK YOU Arista	Dido
2	5	10	5	I FEEL LOVED Mute 42380/Reprise	Depeche Mode
3	6	9	7	RUNNING (REMIXES) Tommy Boy Silver Label 2308/Tommy Boy	Information Society
4	1	4	9	YOU SET ME FREE Groovilicious 248/Strictly Rhythm	Abigail
5	7	11	9	ROMEO XL 38783/Astralwerks	Basement Jaxx
6	9	18	6	TELL ME WHO Elektra PROMO/EEG	Tamia
7	8	13	10	INSIDE YOUR SECRET Jive PROMO/Capitol	Celeste Prince
8	2	1	9	SOMEONE TO CALL MY LOVER Virgin PROMO	Janet
9	12	15	8	NAME OF THE GAME Outpost/Geffen 497580/Interscope	The Crystal Method
10	3	3	11	WE COME 1 Cheeky PROMO/Arista	Faithless
11	19	34	3	ABSOLUTELY NOT J 21100	Deborah Cox
12	16	23	5	STAND STILL Groovilicious 263/Strictly Rhythm	Aubrey
13	11	5	9	PLANETS OF THE UNIVERSE Reprise 42380	Stevie Nicks
14	20	27	7	KEEP IT COMING King Street 1130	7 Featuring Mone Monet
15	10	2	10	I GOT MY PRIDE Tommy Boy Silver Label 2287/Tommy Boy	Barry Harris Featuring Pepper Mashay
16	13	8	11	THE UNDERGROUND Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters
17	26	31	4	DIGITAL LOVE Virgin PROMO	Daft Punk
18	14	12	9	HEARD IT ALL BEFORE Soulife 85523/Atlantic	Sunshine Anderson
19	17	17	8	YOU ARE ALIVE Groovilicious 256/Strictly Rhythm	Fragma
20	18	21	7	OOH LA LA The DAS Label PROMO/Interscope	Valeria
21	30	36	4	BOOTYLICIOUS Columbia 79622	Destiny's Child
				POWER PICK	
22	38	—	2	LITTLE L Epic PROMO	Jamiroquai
23	39	—	2	FEEL THIS 2001 Strictly Rhythm 12811	Robbie Rivera
24	24	29	5	EVERYTHING YOU NEED Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
25	32	42	3	SALSOUL NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door
26	15	7	13	KEEP CONTROL Groovilicious 258/Strictly Rhythm	Sono
27	22	22	7	IT'S ALRIGHT Razor & Tie 89784	Chili Hi Fly
28	35	37	4	LET U GO Radikal 99080	ATB Featuring The Wild Strawberries
29	31	33	5	ALEGRIA Pharma Musica 02	Soul'amour
30	23	19	9	ELECTRIC AVENUE (REMIXES) Strictly Rhythm 12810	Eddy Grant
31	34	35	4	TWISTING MY BRAIN G2 023/Strictly Rhythm	Chris Soul & Rob Mirage
				HOT SHOT DEBUT	
32	NEW		1	CRYSTAL Reprise 42387	New Order
33	33	32	6	ELEVATION Interscope PROMO	U2
34	37	47	3	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
35	29	28	7	ALONE Nervous 20485	Sal & Sandy B
36	36	40	4	BALMES (A BETTER LIFE) V2 PROMO	Ian Pooley Featuring Esthero
37	21	16	12	LIVE TO TELL Logic 46190	Lucrezia
38	28	26	7	REMEMBER ME Decca PROMO/Universal Classics Group	Jorio
39	41	49	3	AM TO PM Def Soul 572972/IDJMG	Christina Milian
40	45	—	2	KNOW YOU CAN Strictly Rhythm 12807	Whatever, Girl
41	27	14	13	NEVER ENOUGH MBU 101/Strictly Rhythm	Boris Dlugosch Featuring Roisin
42	NEW		1	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
43	25	20	12	SUNSHINE V2 27704	Tin Star
44	42	50	3	RESURRECT ME (LIFT ME UP) West End 1005	Marty Thomas
45	47	—	2	JUNGLE G2 028/Strictly Rhythm	That Kid Chris
46	NEW		1	LET'S GET TOGETHER Big Beat PROMO/Atlantic	Soul Logic
47	NEW		1	LA BOMBA Sony Discos PROMO	Azul Azul
48	48	—	2	FLIGHT 643 Nettwerk PROMO	DJ Tiesto
49	NEW		1	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
50	43	45	4	THE REVOLUTION Twisted 56000/The Right Stuff	Superchumbo

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	TITLE Imprint & Number/Distributing Label	ARTIST
				NUMBER 1 (7 Weeks At Number 1)	
1	1	1	7	ALL OR NOTHING J 21030	O-Town
2	2	2	8	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
3	NEW		1	CRYSTAL Reprise 42381/Warner Bros.	New Order
4	3	3	5	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
5	NEW		1	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
6	6	8	8	THIS IS ME Bad Boy 79403/Arista	Dream
7	4	5	17	WHAT IT FEELS LIKE FOR A GIRL Maverick 42373/Warner Bros.	Madonna
8	5	4	3	I FEEL LOVED Mute/Reprise 42380/Warner Bros.	Depeche Mode
9	7	7	14	FILL ME IN Wildstar/Atlantic 88686/AG	Craig David
10	8	6	27	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
11	10	—	2	WITHOUT YOU Xtreme 031	Digital Allies Featuring Richard Luzzi
12	9	9	16	SURVIVOR Columbia 79580/CRG	Destiny's Child
13	15	13	11	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 70876/Angel	Sarah Brightman
14	11	10	26	BY YOUR SIDE Epic 79544	Sade
15	19	17	32	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
16	13	15	53	MUSIC Maverick 44909/Warner Bros.	Madonna
17	12	12	13	I DO!! Arista 13973	Toya
18	16	14	42	SANDSTORM Groovilicious 222/Strictly Rhythm	Darude
19	14	11	7	PLANETS OF THE UNIVERSE Reprise 42380/Warner Bros.	Stevie Nicks
20	RE-ENTRY		2	THE GOSPEL SLIDE (JESUS APOSTLES MARCH) Good Fridays Production 0101	Good Fridays Presents Dana
21	17	19	10	WHERE THE PARTY AT So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
22	21	18	69	DESERT ROSE A&M 497321/Interscope	Sting Featuring Cheb Mami
23	18	16	17	DREAM ON Mute/Reprise 44980/Warner Bros.	Depeche Mode
24	22	—	2	RELAX (REMIXES) Star ● 1221	Frankie Goes To Hollywood
25	NEW		1	YOU SET ME FREE Groovilicious 248/Strictly Rhythm	Abigail

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available.

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Billboard Top Electronic Albums

SEPTEMBER 1, 2001

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (2 Weeks At Number 1)	
1	1	3	THE CRYSTAL METHOD Outpost/Geffen 493083/Interscope	Tweekend
2	2	8	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista	Totally Dance
3	3	9	THE WISEGUYS Ideal/Mammoth 810E15*/Hollywood	The Antidote
4	5	10	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
5	4	10	SOUNDTRACK ● Elektra 62665/EEG	Lara Croft: Tomb Raider
6	6	10	DAFT PUNK Virgin 49606*	Discovery
7	8	4	DARUDE Groovilicious 106/Strictly Rhythm	Before The Storm
8	14	2	ATB/GEORGE ACOSTA Ultra 1081	Trance Nation America Two
9	7	10	PAUL OAKENFOLD Warner Sunset/FFRR 31168/London-Sire	Swordfish: The Album (Soundtrack)
10	10	8	TRICKY Hollywood 162288	Blowback
11	9	4	DJ TOM/DJ MIND-X Webster Hall NYC 24	Tranzworld: All Stars
12	12	10	LOUIE DEVITO E-Lastik 5002	N.Y.C. Underground Party Volume 3
13	RE-ENTRY		VARIOUS ARTISTS Robbins 75021	Best Of House (Volume One)
14	13	8	BASEMENT JAXX XL 10423*/Astralwerks	Rooty
15	11	6	FAITHLESS Cheeky 14713*/Arista	Outrospective

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title.

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Billboard Hot Dance Breakouts

SEPTEMBER 1, 2001

Club Play

1. **NEVER GET ME** Dynamix Presents Nina Eve (Kult)
2. **GROOVELINE** Pete Lorimer vs. Heatwave (Leftwing)
3. **LA LA LAND** Green Velvet (Relief)
4. **PHILLY GROOVE** Danny Krivit & DJ Romain (Jellybean)
5. **LOST VAGUENESS** Utah Saints (Nettwerk)

Maxi-Singles Sales

1. **I SEE RIGHT THROUGH TO YOU** DJ Encore (MCA)
2. **U REMIND ME** Usher (Arista)
3. **THE NAME OF THE GAME** The Crystal Method (Outpost/Geffen)
4. **SUPERSTYLIN'** Groove Armada (Jive Electro)
5. **SCREAM FOR MORE** Kate Ryan (Robbins)

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Bluegrass Rules On Skaggs' 'History Of The Future'

BY JIM BESSMAN

NEW YORK—As he puts it, Ricky Skaggs has his "left foot in the past and the right in the future"—hence the title of Skaggs & Kentucky Thunder's Sept. 11 Skaggs Family Records release, *History of the Future*.

"I'm standing on a place where few others have connections," Skaggs explains, noting his formative links with bluegrass pioneers Bill Monroe, Ralph Stanley, and Flatt & Scruggs, prior to his late-'70s stint in Emmylou Harris' Hot Band and subsequent emergence in the early '80s as a major country artist in his own right.

"So I caught myself second-guessing on this album," he continues, looking back at his previous albums since his return to the traditional bluegrass fold with 1997's *Bluegrass Rules!* "Some people say, 'Do some new songs'—that anybody can do the old bluegrass tunes like I redid on *Bluegrass Rules!* So I listen respectfully, and they have merit—but my heart is to educate.

"Twenty-year-old [fiddler] Andy Leftwich is with us now, and we have to educate him on Benny Martin, Paul Warren, Kenny Baker, Chubby Wise, and all those great fiddle players of the past," Skaggs adds. "He's a great musician, but he doesn't have all the old bluegrass records I have and only knows Mark O'Connor and Stuart Duncan and the fiddle players of the '80s and '90s."

THRASH-METAL BLUEGRASS

Skaggs, then, wants to continue the "mandate" given to him by Dixie Chicks when they took Skaggs & Kentucky Thunder on the road.

"They hired us not to do the country hits but to play the real stuff: raw bluegrass music, in-your-face with attitude at thrash metal volume," he says. "They gave us the stage to influence young kids—and every night we got a standing ovation. So one of the most important things we're doing is educating young people not only where this music is going but where it came from—which is the reason for the album title."

History of the Future again focuses on classic bluegrass covers, such as Monroe's "Mother's Only Sleeping" and the staple "Roll in My Sweet Baby's Arms," while including some newer material, such as Ricky Skaggs Music/Golden Hook Music (ASCAP) writer Skaggs' Celtic-flavored "The Road to Spencer."

One of the key cuts on the project is the traditional "Shady Grove." "It's an old-time song that shows our roots," Skaggs says. "Everybody's done it, from Doc Watson to Bill Monroe to the Stanley Brothers—and Bruce Hornsby could have eaten it up on piano. So it represents the history of the future—an old-timey song but done in a hip, cutting-edge fashion, with Clay [Hess] playing an awesome guitar solo and Andy showcasing his abilities on mandolin.

SKAGGS

Skaggs continues, "They're all such great musicians, and everyone's competing and pushing each other every night to do the best solo and get the biggest applause—not just for themselves but for the band."

Stan Strickland, who manages Skaggs and co-founded the Lyric Street-distributed Skaggs Family Records label with him, points out Skaggs' inclusion of Grand Ole Opry clog dancers on the "Shady Grove" cut and their percussive contribution to its party feel.

"Nobody's done an interpretation of that song quite this way," Strickland says. "But Ricky wanted the album to be a celebration overall. There was a moody quality to the 1999 follow-up to *Bluegrass Rules!*—*Ancient Tones*—and a mission to [1999 gospel album] *Soldier of the Cross*, and he wanted to stay out of the way artistically on [the 2000 Skaggs-produced tribute] *Big Mon—The Songs of Bill Monroe* and let the participants interpret their visions of Bill Monore's music. So this is the first time he's really come back to *Bluegrass Rules!*"

'O BROTHER' OPENS DOORS

The label will work *History of the Future* throughout the traditional bluegrass community, Strickland notes, "but we're also fortunate that more media opportunities have opened up because of *O Brother, Where Art Thou?*, Dolly Parton's bluegrass albums, and Nickel Creek. A lot of people are exploring this music that weren't a year ago."

The album also benefits from Skaggs Family Records' recently instituted sales, marketing, and distribution pact with Lyric Street and its major distributor, Universal Music and Video Distribution (UMVD) (*Billboard*, June 16).

"As good as [previous indie distributor] DNA was, it didn't have the clout with retailers that the UMVD system does," Strickland says. One UMVD rep, he adds, pointed out that Skaggs' new music "is no further afield than his country singles of the early '80s." So UMVD is "testing the waters" at country radio with "Shady Grove," by servicing it to some 2,400 secondary-market stations via the September CDX compilation.

"We're all disappointed that radio didn't embrace *O Brother's* 'Man of Constant Sorrow,' " Strickland says, but with that and Patty [Loveless' new bluegrass album], we may be in a unique situation where it's just one more little twist to take the top off the jar."

'AN INCREDIBLE BODY OF WORK'

Terry Herd, owner of the syndicated Bluegrass Radio Network and host of its weekly *Into the Blue* show, as well as consultant/PD for Sirius Satellite Radio's bluegrass channel, sees *History of the Future* as "another installment in an incredible body of work that Ricky's released since his return to bluegrass."

A collection of "mostly traditional bluegrass favorites distinguished by a modern studio production with the best players on the planet," the album, Herd adds, shows that "Skaggs hasn't wavered as the chasm between traditional country music and new country pop widens. He just continues marching down the road, playing the best bluegrass music possible."

The Monterey Peninsula-booked Skaggs, who Strickland says is now touring "like he hasn't done since the early '80s, in addition to the normal load of festivals and performing-arts centers," says he recognizes the "scrutiny on me more than other bluegrass musicians, because I did go into country music in the '80s, and some bluegrass diehards out there still hold that against me."

But *Bluegrass Rules!* "did a whole lot to change that mind-set," Skaggs adds, realizing his position as a leading figure in the bluegrass resurgence. "We try not to let the bluegrass chat rooms deter us from where I feel I need to go and what we need to do in staying true to the music while allowing it to grow."

Nashville Scene™

by Phyllis Stark

SEMINAR TOPICS: Has country music lost its passion? That question was one topic of discussion at the regional Country Radio Seminar Northeast, held Aug. 17-18 in Hartford, Conn.

Capitol Records president **Mike Dungan** said the passion for country music has waned, because radio programmers are overly influenced by research and the labels have turned the format into "AC wallpaper. The problem I've had with Music Row is [that] I don't think our music has been great," he said. "Too often we settle for music that is competitive. We need to slow the process down and work on our excellence."

DUNGAN

Dungan thinks programmers' reluctance to play songs that research with strong negatives has hurt the format. "Records that research well often don't sell well," he said. "As soon as you start watching your negative factor, you've lost any level of excitement you had on the station. If you create a good product, it can survive three minutes and 20 seconds of a song [some listeners] don't like."

Monument Records VP of promotion **Larry Pareigis** agreed: "We as an industry have gotten terrified of risks, of what I call 'acceptable negatives.' "

WGNA Albany, N.Y., operations manager **Buzz Brindle** admitted that for some PDs, "Research becomes an opportunity *not* to play music."

Still, Pareigis argued that passion is not necessarily the problem. "If anything, it may not be a lack of passion. It may just be fatigue." Pareigis said that in the business culture of radio today, people labor under the assumption that it's "better to be overwhelmed than unemployed."

Just what constitutes country music was another central theme of the seminar. The topic arose at the opening session when KFKF Kansas City, Mo., PD **Dale Carter**, former PD of WWYZ Hartford, took current WWYZ PD **Jay McCarthy** to task for mixing in records by pop acts like **the Corrs** during a spirited debate on whether such broadening moves are good for the format.

At a panel on programming country in the Northeast, WXTU Philadelphia PD **Bob McKay** said he plays **Bob Seger's** "Night Moves" and "Still the Same" and **America's** "A Horse With No Name." And WGGY Scranton, Pa., PD **Mike Krinik** said he digs into the music stack of his sister top 40 station from time to time, looking for cuts to play. Krinik said he "experimented" with the Corrs and with **Shelby Lynne's** "Killin' Kind" earlier this year.

"If the AC station is going to play **Diamond Rio** or **LeAnn Rimes**," Krinik contended, why can't country stations reciprocate with some AC music? "I'd rather be a great *music* station than [just] a country station."

ON THE ROW: Mercury Records chairman **Luke Lewis** has lured veteran Nashville A&R exec **Mary Martin** out of retirement to join the label as VP of A&R. Martin, one-time VP of A&R at RCA, had been A&R consultant to Asylum Records prior to her retirement.

MCA Nashville senior VP of promotion **David Haley** exits. He had been part of the promotion team that made MCA the *Billboard* country label of the year for the past 10 years.

Director of A&R **Laura Putty** joins the three other Sony Music Nashville staffers who were laid off recently (*Billboard*, Aug. 25).

Steve Markland, who has headed publishing company Windswept Pacific's Nashville office since 1996, is elevated to VP of creative affairs for the company. **Cliff Audretch III** is upped from catalog manager to director of creative affairs. **Lisa Gamertsfelder**, who joined the company earlier this year in an administrative capacity, is promoted to catalog manager.

Paddock Music, the Nashville publishing company formed earlier this year by **Toby Keith**, **T.K. Kimbrell**, and creative director **Rob Hendon**, has signed three writers: **Curtis Wright**, **Don Ellis**, and **Gary Loyd**.

ARTIST NEWS: Dixie Chicks will perform together Sept. 15 for the first time this year at the Texas Twilight Gala in Austin. The event is a fundraiser for pediatric AIDS charities. The Chicks will perform an acoustic set with the Austin Symphony Orchestra.

Dualtone Records has pushed back the release of **Chris Knight's** *A Pretty Good Guy* to Sept. 11.

SEPTEMBER 1 2001 Billboard Hot Country™ Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 162 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1	19	AUSTIN B.Braddock (D.Kent,K.Manna)	Blake Shelton Giant 16763/WRN	1
2	2	2	15	I'M JUST TALKIN' ABOUT TONIGHT J.Stroud,T.Keith (T.Keith,S.Emerick)	Toby Keith DreamWorks ALBUM CUT	2
3	3	4	21	WHERE THE BLACKTOP ENDS M.Rollings,K.Urban (S.Wariner,A.Shamblin)	Keith Urban Capitol 58003	3
4	5	8	23	WHAT I REALLY MEANT TO SAY P.Worley,T.L.James (C.Thomson,C.Waters,T.L.James)	Cyndi Thomson Capitol 58987	4
5	6	7	21	DOWNTIME B.Gallimore,T.McGraw (P.Coleman,C.D.Johnson)	Jo Dee Messina Curb ALBUM CUT	5
6	10	11	11	ONLY IN AMERICA K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	Brooks & Dunn Arista Nashville ALBUM CUT	6
7	4	3	23	WHEN I THINK ABOUT ANGELS K.Stegall (J.O'Neal,B.Dean,S.Tate)	Jamie O'Neal Mercury 172202	1
8	11	12	22	I WOULD'VE LOVED YOU ANYWAY M.Wright,T.Yearwood (M.Dennis,T.Verges)	Trisha Yearwood MCA Nashville 172201	8
9	7	9	23	WHILE YOU LOVED ME M.Bright,M.Williams (M.Dodson,K.Williams,D.Wells)	Rascal Flatts Lyric Street ALBUM CUT	7
10	9	10	29	LAREDO R.Wright,C.Cagle (C.Cagle)	Chris Cagle Virgin 58979/Capitol	8
11	8	5	21	I'M ALREADY THERE D.Huff (R.McDonald,G.Baker,F.Myers)	Lonestar BNA 69083	1
12	13	16	6	ANGRY ALL THE TIME B.Gallimore,J.Stroud,T.McGraw (B.Robison)	Tim McGraw Curb ALBUM CUT	12
13	16	22	10	WHERE I COME FROM K.Stegall (A.Jackson)	Alan Jackson Arista Nashville ALBUM CUT	13
14	12	6	30	SHE COULDN'T CHANGE ME J.Scaife (C.Knight,G.Nicholson)	Montgomery Gentry Columbia 79540	2
15	14	15	14	SIX-PACK SUMMER B.Gallimore,P.Vassar (P.Vassar,C.Black,T.Rocco)	Phil Vassar Arista Nashville 69094	14
16	17	17	20	COMPLICATED P.Worley,C.D.Johnson (C.D.Johnson,S.Smith)	Carolyn Dawn Johnson Arista Nashville 69050	16
17	21	21	10	WHEN GOD-FEARIN' WOMEN GET THE BLUES ◄ AIRPOWER ► M.McBride,P.Worley (L.Satcher)	Martina McBride RCA ALBUM CUT	17
18	18	18	17	SWEET SUMMER M.D.Clute,Diamond Rio (M.Dulaney,N.Thrasher)	Diamond Rio Arista Nashville 69085	18
19	19	14	29	AIN'T NOTHING 'BOUT YOU K.Brooks,R.Dunn,M.Wright (T.Shapiro,R.Rutherford)	Brooks & Dunn Arista Nashville 69048	1
20	20	19	37	IT'S A GREAT DAY TO BE ALIVE B.J.Walker,Jr.,T.Tritt (D.Scott)	Travis Tritt Columbia 79563	2
21	24	24	18	ON A NIGHT LIKE THIS C.Howard (K.Staley,D.Kahan)	Trick Pony Warner Bros. 16751/WRN	21
22	23	23	23	ANGELS IN WAITING B.Chancey (T.Cochran,J.McBride,S.Harris)	Tammy Cochran Epic ALBUM CUT	22
23	25	26	12	LOVE OF A WOMAN B.J.Walker,Jr.,T.Tritt (K.Brandt)	Travis Tritt Columbia ALBUM CUT	23
24	22	25	30	WHAT I DID RIGHT J.Slate,M.Wright,Sons Of The Desert (D.Womack,S.Lemaire)	Sons Of The Desert MCA Nashville 172196	22
25	27	30	6	I'M A SURVIVOR [illegible]	Reba MCA Nashville [illegible]	25
26	26	27	10	HEARTBREAK TOWN B.Chancey,P.Worley (D.Scott)	Dixie Chicks Monument ALBUM CUT	26
27	28	28	16	HOW COOL IS THAT D.Malloy (A.Griggs,N.Thrasher,W.Mobley)	Andy Griggs RCA 69082	27
28	30	31	15	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.Niebank (N.Thrasher,J.Jarosky)	Jeff Carson Curb ALBUM CUT	28
29	29	29	19	LOVING EVERY MINUTE C.Chamberlain (T.Shapiro,M.Criswell,M.White)	Mark Wills Mercury 172204	29
30	31	33	9	I'M TRYIN' D.Huff (C.Wallin,J.Steele,A.Smith)	Trace Adkins Capitol ALBUM CUT	30
31	32	32	14	NEVER LOVE YOU ENOUGH D.Huff (B.James,Angelo)	Chely Wright MCA Nashville 172208	31
32	35	38	6	THE TIN MAN B.Beckett (K.Chesney,D.Lowe,S.Slate)	Kenny Chesney BNA ALBUM CUT	32
33	34	35	11	THAT'S A PLAN M.McGuinn,S.Decker (B.E.Boyd,D.Leone)	Mark McGuinn VFR 734758	33
34	36	37	9	MAN OF ME T.Brown,M.Wright (R.Rutherford,G.Teren)	Gary Allan MCA Nashville 172213	34
35	33	34	14	WHERE DOES IT HURT B.Warren,B.Warren,C.Farren (B.Warren,B.Warren,T.Douglas)	The Warren Brothers BNA 69086	33
36	37	39	13	HELPLESSLY, HOPELESSLY B.Gallimore (B.James,T.Verges)	Jessica Andrews DreamWorks 450918	36
37	43	57	3	WITH ME D.Huff (B.James,T.Verges)	Lonestar BNA ALBUM CUT	37
38	40	42	8	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B.Gallimore,C.Walker (J.Stevens,S.Bogard,J.Kilgore)	Clay Walker Warner Bros. 16738/WRN	38
39	38	36	15	THERE YOU'LL BE T.Horn,B.Gallimore (D.Warren)	Faith Hill Warner Bros. 16739/WRN	11
40	39	43	6	IN ANOTHER WORLD D.Cook,L.Wilson (T.Shapiro,W.Wilson,J.Yeary)	Joe Diffie Monument ALBUM CUT	39
41	42	45	5	GOOD MORNING BEAUTIFUL W.C.Rimes (Z.Lyle,T.Carney)	Steve Holy Curb ALBUM & SOUNDTRACK CUT	41
42	41	41	9	GETTING THERE S.Smith,T.Clark (T.Clark,G.Burr)	Terri Clark Mercury ALBUM CUT	41
43	45	48	4	ALWAYS WAS A.Tippin,B.Watson,M.Bradley (T.Colton,B.R.Wood)	Aaron Tippin Lyric Street ALBUM CUT	43
44	47	46	7	CRAZY LIFE D.Malloy (K.Fisher)	Tim Rushlow Scream ALBUM CUT	44
45	50	49	4	AIN'T NOBODY GONNA TAKE THAT FROM ME J.Stroud (R.Rutherford,S.Tate,A.Tate)	Collin Raye Epic ALBUM CUT	45
46	51	—	2	I WANNA TALK ABOUT ME J.Stroud,T.Keith (B.Braddock)	Toby Keith DreamWorks ALBUM CUT	46
47	49	—	2	JUST LET ME BE IN LOVE B.J.Walker,Jr. (T.Martin,M.Nesler,T.Shapiro)	Tracy Byrd RCA ALBUM CUT	47
48	44	44	8	SHE AIN'T GONNA CRY C.Farren (C.Farren,J.Feeney)	Marshall Dyllon Dreamcatcher PROMO SINGLE	44
				HOT SHOT DEBUT		
49	NEW		1	WRAPPED AROUND F.Rogers (B.Paisley,C.DuBois,K.Lovelace)	Brad Paisley Arista Nashville ALBUM CUT	49
50	48	50	10	WHEN YOU COME BACK DOWN A.Krauss (T.O'Brien,D.O'Keefe)	Nickel Creek Sugar Hill ALBUM CUT	48
51	NEW		1	SOMETHIN' IN THE WATER J.Steele,S.Baggett (J.Steele,A.Anderson,B.DiPiero)	Jeffrey Steele Monument 79625	51
52	NEW		1	LIFE DON'T HAVE TO BE SO HARD T.Lawrence,F.Anderson (C.Beathard,K.D.West)	Tracy Lawrence Atlantic ALBUM CUT/WRN	52
53	52	47	5	THE MAN HE WAS E.Gordy,Jr. (L.W.Wiggins,H.Allen)	George Jones Bandit ALBUM CUT/BNA	47
54	46	40	20	STILL HOLDING OUT FOR YOU D.Huff (K.Osborn,R.Marx)	SheDaisy Lyric Street ALBUM CUT	27
55	53	—	2	NIGHT DISAPPEAR WITH YOU L.Medica (B.McComas)	Brian McComas Lyric Street ALBUM CUT	53
56	56	—	2	COLD ONE COMIN' ON J.Scaife (M.Geiger,W.Mullis,M.Huffman)	Montgomery Gentry Columbia ALBUM CUT	56
57	59	60	3	BEAUTIFUL (ALL THAT YOU COULD BE) B.Maher,J.McKell (R.M.Bourke,M.Reid)	Kenny Rogers Dreamcatcher ALBUM CUT	57
58	58	54	3	TELL ME HOW N.Wilson,B.Cannon (J.Deere,J.Bettis,L.Stewart)	Chad Brock Warner Bros. ALBUM CUT/WRN	54
59	57	53	14	TELLURIDE B.Gallimore,J.Stroud,T.McGraw (T.Verges,B.James)	Tim McGraw Curb ALBUM CUT	52
60	54	55	9	TEXAS IN 1880 R.Foster (R.Foster)	Radney Foster With Pat Green Dualtone ALBUM CUT	54

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

SEPTEMBER 1 2001 Billboard Top Country Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 — 4 Weeks At Number 1	
1	1	16	AUSTIN Giant 16763/WRN	Blake Shelton
2	2	15	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson
3	3	53	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes
4	4	14	ON A NIGHT LIKE THIS Warner Bros. 16751/WRN	Trick Pony
5	5	37	POUR ME Warner Bros. 16816/WRN	Trick Pony
6	11	3	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele
7	6	20	COME A LITTLE CLOSER Warner Bros. 16762/WRN	Lila McCann
8	8	48	THE WAY YOU LOVE ME Warner Bros. 16818/WRN	Faith Hill
9	7	24	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
10	9	27	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	Mark McGuinn
11	12	219	HOW DO I LIVE ▲ Curb 73022	LeAnn Rimes
12	13	9	DIDN'T WE LOVE Curb 73138	Tamara Walker
13	10	28	SHE COULDN'T CHANGE ME Columbia 79540/Sony	Montgomery Gentry
14	14	6	UNBROKEN BY YOU Lyric Street 164048/Hollywood	Kortney Kayle
15	16	23	I WANT YOU BAD Lucky Dog/Columbia 79542/Sony	Charlie Robison
16	15	45	OKLAHOMA/WARM & FUZZY Epic 79503/Sony	Billy Gilman
17	19	11	TOO LAZY TO WORK, TOO NERVOUS TO STEAL Monument 79611/Sony	BR549
18	21	28	THE MOST BEAUTIFUL GIRL Atlantic 85061/AG	South 65
19	17	20	SIMPLE LIFE Columbia 79541/Sony	Mary Chapin Carpenter
20	20	75	ROCKY TOP '96 Decca 155274/MCA Nashville	The Osborne Brothers
21	18	20	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450922/Interscope	Shane Sellers
22	25	42	GEORGIA Arista Nashville 69010/RLG	Carolyn Dawn Johnson
23	23	43	HOW DO YOU LIKE ME NOW?! [illegible]	Toby Keith
24	24	66	IT DON'T MATTER TO THE SUN/LOST IN YOU ● Capitol 58788	Garth Brooks as Chris Gaines
25	22	16	I KNOW HOW THE RIVER FEELS MCA Nashville 172188	Mcalyster

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Bluegrass Great Earl Scruggs Calls On 'Friends' For All-Star MCA Album

BY DEBORAH EVANS PRICE

NASHVILLE—Country music has few, if any, icons left who can attract musical collaborators as diverse as Don Henley, Elton John, Melissa Etheridge, Sting, Billy Bob Thornton, Steve Martin, Travis Tritt, and Johnny Cash.

Yet Earl Scruggs' musical genius has always had universal appeal, and many of the industry's top names jumped at the chance to be part of the new MCA Nashville release *Earl Scruggs and Friends*, due Aug. 28.

Produced by Earl's multi-talented son Randy Scruggs, the album features the elder statesman's signature banjo, alongside vocal performances by luminaries from the pop, rock, and country music communities.

"The first track we recorded with Elton John," Randy says. "When he came in, he actually brought a box set of early material that Dad had recorded. Elton was a fan of Dad's, and Dad was a huge fan of Elton's. It set the mood and the stage."

Randy says the song selection process was "always very open. The important thing to me was that it was something the guest artist would feel passionate about, and at the same time, something Dad could dig his teeth into, in terms of performance on the banjo."

As the first new recording from Earl in 17 years, the album represents a musical resurrection for the legendary picker. Plagued by health problems, he had been inactive in the music community for quite some time. But hip-replacement and heart-bypass surgeries gave him a new lease on life. "I'm feeling good and I enjoy performing and picking," Earl says. "I guess I don't feel my age."

A MUSICAL LIFE

Born in 1924, Earl first rose to prominence as a member of the late Bill Monroe's famed Bluegrass Boys. Debuting at the Grand Ole Opry in 1945, Earl earned acclaim with his unique playing style, but his career really took off when he and vocalist/guitarist Lester Flatt left Monroe's band in 1948, forming the famed duo Flatt & Scruggs. The two performed together until 1969, when Earl formed the Earl Scruggs Revue with sons Gary, Randy, and Steve.

Over the years. Flatt's virtuoso picking could be heard in such memorable pieces as the *Beverly Hillbillies* TV theme and in the Faye Dunaway/Warren Beatty film *Bonnie and Clyde*, which used Earl's classic "Foggy Mountain Breakdown" as the theme.

"Earl had written and recorded it in 1949," recalls Earl's wife of 53 years, Louise Scruggs, who is also his manager. "Warren Beatty called when he was producing *Bonnie and Clyde* and said he found this wonderful record of Earl's that he thought would work great in the movie. Ends up it won a Grammy, and Earl got the Millionaire Award [for airplay] from BMI."

Earl's life has been filled with such musical highlights. "Earl is a [Country Music] Hall of Famer, and I'm really glad we are able to record and document this part of his musical history," says MCA Nashville chairman Bruce Hinton. "All of us at MCA Nashville feel privileged to be associated with it."

SCRUGGS

Hinton adds, "There are just a few people in the entire 20th century that forever changed the ways an up-and-coming musician would think about how they were supposed to play their instruments and what their possibilities might be with it. That's a very unique legacy. You look at people like Louis Armstrong. No one had thought about playing a trumpet that way before him, or Chet Atkins on guitar. Earl has certainly brought that to the banjo—not to mention he is one of the architects of bluegrass music."

Earl says his style was born out of necessity: "When I started years ago with the banjo, it was not much of an asset to the band the way it was being played. It didn't quite fit in as well as I thought it could." So he set about to change that, and he adds modestly, "I was excited that what I had to offer was accepted."

Earl is thankful that his health has improved enough for him to perform once again. "He went to have his hip replaced, and when he was in the recovery room, he had a heart attack, and he literally died," Louise says of the 1996 crisis. "His heart stopped, and they got him back again. He had six blocked arteries, and he had bypass [surgery]."

With his heart healed and his back and hip pain gone, Earl says, he feels like a new man: "It's the first time I've been without pain for several years. When you get feeling good, you want to pick." And pick he does on this amazing album, with a musical gift that is unparalleled.

"Earl Scruggs is one of the true pioneers of American music," insists Don Henley, who first met Randy in the early '70s. "He is a living example of a strain of musical authenticity that runs back to the earliest musical traditions of this country."

"It isn't often that you can have such a cast of individuals of this caliber come together and celebrate music," Randy says. "They were there because of my dad, but what my dad represents is what turned up within the recording of the music: outstanding and unique musicianship and artistry. That's what we wanted to capture."

Earl is pleased with the results. "They are all exciting to me," he says of the 12 cuts. "I'll start listening to the album, and sometimes I'll play one for two or three days just over and over, and then I'll move to another one. Later, I'll come back to that first one. So it's been an exciting trip for me."

TAKING IT TO THE STREETS

MCA Nashville senior VP of sales and marketing Dave Weigand sees a broad audience for *Earl Scruggs and Friends*: "The artists on this project have garnered over 65 Grammys combined, sold more than 35 million records, and have been awarded with 318 gold, platinum, and multi-platinum certification [albums]."

MCA plans to service music to both country and Americana stations, with a special radio program going to Americana. Weigand anticipates sales being media-driven and says the project will be covered in numerous publications and via TV appearances.

Through advertising, Weigand says, MCA will target "the Earl Scruggs fan base in the bluegrass world and the fans of some of the other artists participating in this project. We are also going to do a lot of grass-roots marketing online."

At retail, Weigand says, MCA plans to have *Earl Scruggs and Friends* featured in country, bluegrass, and pop sections and will cross-merchandise it.

Terry Herd, owner of the syndicated Bluegrass Radio Network and host of its weekly *Into the Blue* show, hadn't heard the album yet, but he plans to play it. "Just by the sheer novelty of it, I can tell you without even hearing it, yes, we'll play some of it, because when do you ever get a combination of artists like that together?" Herd, who is also the consultant/PD for Sirius Satellite Radio's bluegrass channel, adds, "Depending on how good it is, that will determine how many spins it gets. The novelty will get it on the air—the quality will determine the longevity."

Earl, who is booked by APA, says he would like to go out and perform select dates in support of the album: "Music has been my life. To me it's a prison to think about retiring or just quitting—either word is a bad word to me."

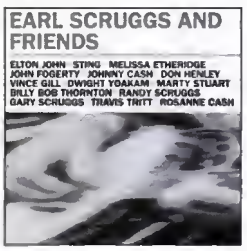
A Scruggs Cut-By-Cut

Putting together a multi-artist project is always a challenge, and Earl Scruggs and Friends was no exception. But it was also a labor of love for producer Randy Scruggs and a source of pride and pleasure for those who participated.

1. "Country Comfort," Earl Scruggs with Elton John. "Elton John did the first session last March a little outside Atlanta," says Earl's wife and manager, Louise Scruggs. "He lives in Atlanta part time. He was out working somewhere, and his manager was in Hawaii when Randy called. Within a few minutes, Elton said yes he'd like to do it."

Earl says, "It pleased me that he chose that song."

2. "Borrowed Love," with Dwight Yoakam. "He didn't have it written at all," Earl says of the song Yoakam wrote while they were in the studio. "What makes it exciting to me is that it wasn't something that we rehearsed until the excitement kind of died to us. We just recorded it."



3. "Ring of Fire," with Billy Bob Thornton. "Earl and Louise Scruggs heard [Thornton singing the Johnny Cash classic "I Still Miss Someone"] one night and went ape shit over it," Thornton says. "Earl said, 'I'm doing a record—will you cut a Johnny Cash song?' We cut it early one morning in Ocean Way [Studios] in Nashville. It has a lot of passion. I love the way Earl played banjo on this version of it. It's just insane. I liked the way the banjo is up there in that range. That tinkling goes with how I sing it so low. It's a real nice contrast."

4. "True Love Never Dies," with Gary Scruggs and Travis Tritt. "Gary [Scruggs] and Kevin Welch wrote that," Louise says. "Gary did vocals on it, and we wanted to put on a harmony part. We love Travis Tritt's singing, so we called Travis. He came up and did a harmony part and did lead with one of the vocals."

5. "The Angels," with Melissa Etheridge. "They ran through it twice," Louise explains. "There wasn't a thing wrong with it, but [Etheridge] had another idea. So she went back in the vocal booth and came out with that version, and everybody in the studio was on their feet and gave her a standing ovation. It was marvelous."

6. "Fill Her Up," with Sting. "Sting's song was on an album he did," Louise says. "[Earl and Randy] put the track down [before] Sting worked a concert here in Nashville. We asked if he would do the vocals. He was just going to be here one day, and he didn't really feel like he had time to do it justice. He wanted to take the track to London and record it. So he did, and he put his wife, Trudie, and his son Joe on it, too."

7. "Foggy Mountain Breakdown," with Glen Duncan, Randy Scruggs, Steve Martin, Vince Gill, Marty Stuart, Gary Scruggs, Albert Lee, Paul Shaffer, Jerry Douglas, and Leon Russell. "That was the most traveled instrumental in history," Louise says. "The basic track was put down in Nashville. Then we went to Los Angeles, where Steve Martin and Albert Lee put their part on. Then Randy went to New York to record Paul Shaffer. Then all the others were put on here [in Nashville]."

Earl says, "After a while, you wonder how in the world can you record it again and have it be exciting. But when different artists come together, it seems to be."

Of Steve Martin, Louise adds, "There was one thing he said that was really funny. He said, 'Earl, it seems you would have the decency to slow down after 50 years.' "

8. "Something Just Ain't Right," with Randy Scruggs. "Randy has helped me a lot, as well as [helping] other people," Earl says of his son's production skills. "He tries to get it as live a sound as he can," Louise adds. "So it doesn't sound like a studio recording."

9. "I Found Someone," with Vince Gill and Rosanne Cash. "Randy and Earl wrote music to that, and Randy wrote part of the words, and then Vince Gill finished it up," Louise explains. "I think they finished it the morning of the session. Rosanne Cash has been a good friend of the family for a good many years."

10. "Blue Ridge Mountain Blues," with John Fogerty. Earl says, "That's an old tune I grew up with in the Carolinas as a boy but never had played it very much."

11. "Passin' Thru," with Don Henley and Johnny Cash. "Randy started communicating with me a little over a year ago about this album," Henley says. "The Scruggs came to Dallas to accommodate my schedule, and I appreciated that. I walked into the studio, and there sat Earl, Louise beside him, and Randy and the engineer at the board. That was it—it was a very simple, low-key session with no one else around. Louise took a few pictures, they thanked me profusely, and I left. I was proud to be asked to perform with Earl Scruggs."

12. "Foggy Mountain Rock/Foggy Mountain Special," with Marty Stuart. Louise says, "Earl and Marty started into another song, but ended up doing this one."

Earl adds, "We were just goofing off, actually. It was a spontaneous thing." DEBORAH EVANS PRICE

Top Country Albums™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

This Week	Last Week	2 Wks Ago	Weeks On	Artist / Imprint & Number/Distributing Label	Title	Peak Position
				NUMBER 1 / GREATEST GAINER (16 Weeks At Number 1)		
1	1	1	37	SOUNDTRACK ▲ Mercury 170069 (11.98/18.98)	O Brother, Where Art Thou?	1
2	2	2	55	SOUNDTRACK ▲ [illegible]	Coyote Ugly	1
				HOT SHOT DEBUT		
3	NEW		1	ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG (11.98/17.98)	New Favorite	3
4	5	5	17	TIM MCGRAW ▲ Curb 78711 (12.98/19.98)	Set This Circus Down	1
5	3	8	65	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1
6	4	4	8	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1
7	7	6	47	KENNY CHESNEY ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	1
8	9	9	39	TIM MCGRAW ▲ Curb 77978 (12.98/18.98)	Greatest Hits	1
9	6	3	3	BLAKE SHELTON Warner Bros. 24731/WRN (11.98/17.98)	Blake Shelton	3
10	10	10	45	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6
11	15	11	4	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10
12	12	12	103	DIXIE CHICKS ▲ Monument 69678/Sony (12.98 EQ/18.98)	Fly	1
13	11	7	3	CYNDI THOMSON Capitol 20010 (10.98/17.98)	My World	7
14	8	—	2	CAROLYN DAWN JOHNSON Arista Nashville 69335 (12.98/16.98)	Room With A View	8
15	14	15	25	JESSICA ANDREWS ● DreamWorks 450246/Interscope (10.98/16.98)	Who I Am	2
16	13	13	18	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1
17	16	14	93	FAITH HILL ▲ Warner Bros. 47373/WRN (12.98/18.98)	Breathe	1
18	18	17	11	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1
19	17	16	46	TRAVIS TRITT ● Columbia 62188/Sony (11.98 EQ/17.98)	Down The Road I Go	8
20	20	22	41	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1
21	21	21	23	TRICK PONY Warner Bros. 47927/WRN (11.98/17.98)	Trick Pony	12
22	19	18	94	TOBY KEITH ▲ DreamWorks 450209/Interscope (18.98/18.98)	How Do You Like Me Now?!	9
23	24	19	37	NICKEL CREEK Sugar Hill 3900 (16.98 CD)	Nickel Creek	17
24	22	23	63	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98)	Rascal Flatts	14
25	23	20	16	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/11.98)	Carrying On	6
26	30	29	12	MARY CHAPIN CARPENTER Columbia 85176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6
27	25	24	42	JAMIE O'NEAL Mercury 170132 (11.98/17.98)	Shiver	14
28	26	27	8	PATTY LOVELESS Epic 85661/Sony (11.98 EQ/17.98)	Mountain Soul	19
29	27	26	38	CHRIS CAGLE Capitol 34170 (10.98/17.98)	Play It Loud	20
30	29	28	29	LEANN RIMES ● Curb 77979 (11.98/17.98)	I Need You	1
31	28	30	95	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9
32	32	31	12	BRAD PAISLEY Arista Nashville 67008/RLG (11.98/17.98)	Part II	3
33	34	32	55	JO DEE MESSINA ● Curb 77977 (11.98/17.98)	Burn	1
34	33	33	81	KEITH URBAN ● Capitol 97501 (10.98/16.98)	Keith Urban	17
35	31	25	4	TRACY BYRD RCA 67008/RLG (11.98/17.98)	Ten Rounds	12
36	35	34	28	DIAMOND RIO Arista Nashville 67509/RLG (11.98/17.98)	One More Day	5
37	36	37	16	TAMMY COCHRAN Epic 69736/Sony (7.98 EQ/11.98)	Tammy Cochran	34
38	37	36	15	BILLY GILMAN ● Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6
39	38	38	78	PHIL VASSAR Arista Nashville 18891/RLG (10.98/16.98)	Phil Vassar	23
40	39	39	44	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/18.98)	Hard Rain Don't Last	33
41	40	40	61	BILLY GILMAN ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
42	42	42	76	GEORGE STRAIT ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
43	46	45	53	RODNEY CARRINGTON Capitol 24877 (10.98/17.98)	Morning Wood	18
44	41	46	15	MARK MCGUINN VFR 734757 (10.98/16.98)	Mark McGuinn	18
45	43	47	34	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	Everlasting Love Songs	19
46	47	48	9	SOUNDTRACK Vanguard 79586 (16.98 CD)	Songcatcher	42
47	45	41	13	ROY D. MERCER Capitol 32515 (10.98/16.98)	Roy D. Mercer Vs. Yankees	24
48	44	44	56	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
49	48	43	8	LILA MCCANN Warner Bros. 48032/WRN (11.98/17.98)	Complete	18
50	49	51	95	ALAN JACKSON ▲ Arista Nashville 18892/RLG (10.98/17.98)	Under The Influence	2
51	50	54	96	ANNE MURRAY ● StraightWay 20021 [illegible]	What A Wonderful World	4
				PACESETTER		
52	58	63	97	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	Emotion	3
53	55	55	42	RANDY TRAVIS Warner Bros. 47893/WRN (11.98/17.98)	Inspirational Journey	34
54	53	50	23	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20
55	51	53	69	ROY D. MERCER Virgin 49005/Capitol (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
56	52	52	3	JUNIOR BROWN Curb 78719 (11.98/17.98)	Mixed Bag	52
57	57	57	30	DOLLY PARTON Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12
58	60	60	49	EMMYLOU HARRIS Nonesuch 79616/AG (11.98/17.98)	Red Dirt Girl	5
59	56	56	90	JEFF FOXWORTHY Warner Bros. 47427/WRN (10.98/18.98)	Greatest Bits	17
60	61	58	18	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13
61	63	62	86	REBA MCENTIRE ▲ MCA Nashville 170119 (11.98/17.98)	So Good Together	5
62	54	49	4	3 OF HEARTS RCA 67916/RLG (10.98/16.98)	3 Of Hearts	45
63	59	59	18	HAYSEED DIXIE Dualtone 1104/Razor & Tie (18.98 CD)	A Hillbilly Tribute To AC/DC	47
64	70	64	11	MEREDITH EDWARDS Mercury 170198 (8.98/12.98)	Reach	24
65	66	70	4	SONS OF THE DESERT MCA Nashville 170131 (8.98/12.98)	Change	65
66	71	—	14	CLAY WALKER Giant 24798/WRN (11.98/17.98)	Say No More	14
67	67	66	40	CLEDUS T. JUDD Monument 85108/Sony (11.98 EQ/17.98)	Just Another Day In Parodies	25
68	62	68	39	SAWYER BROWN Curb 77978 (11.98/17.98)	The Hits Live	35
69	RE-ENTRY		20	TRAVIS TRITT Warner Bros. 47686/WRN (8.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
70	69	73	46	ROY D. MERCER Virgin 50003/Capitol (10.98/16.98)	How Big'A Boy Are Ya? Volume Seven/Hangin' It Up	32
71	72	67	59	RONNIE MILSAP Virgin 48071/Capitol (17.98/24.98)	40 #1 Hits	19
72	64	65	9	K.T. OSLIN BNA 67007/RLG (10.98/16.98)	Live Close By, Visit Often	35
73	68	69	6	THE DEL MCCOURY BAND Ceili/Lyric Street 162006/Hollywood (10.98/16.98)	Del And The Boys	57
74	65	61	48	GEORGE STRAIT ● MCA Nashville 170143 (11.98/17.98)	George Strait	1
75	RE-ENTRY		83	LEANN RIMES ▲ Curb 77947 (11.98/17.98)	LeAnn Rimes	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 1 2001 Billboard®

Top Country Catalog Albums™

This Week	Last Week	Artist / Imprint & Number/Distributing Label	Title	Total Chart Wks
		NUMBER 1 (16 Weeks At Number 1)		
1	1	SHANIA TWAIN ◆ Mercury 536003 (12.98/18.98)	Come On Over	198
2	2	DIXIE CHICKS ◆ Monument 68195/Sony (10.98 EQ/17.98)	Wide Open Spaces	186
3	3	TOBY KEITH ▲ Mercury 558962 (11.98/17.98)	Greatest Hits Volume One	142
4	4	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (10.98/17.98)	The Greatest Hits Collection	205
5	5	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	Lonely Grill	116
6	7	SHEDAISY ▲ Lyric Street 165000/Hollywood (12.98/18.98)	The Whole Shebang	119
7	17	TRISHA YEARWOOD ▲ MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	173
8	6	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	124
9	10	PATSY CLINE ▲ MCA Special Products 420205/MCA (3.98/8.98)	Heartaches	140
10	8	HANK WILLIAMS JR. ▲ Curb 77000 (5.98/8.98)	Greatest Hits, Vol. 1	376
11	9	JOHN DENVER Madacy 4790 (3.98/8.98)	The Best Of John Denver	165
12	12	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	304
13	11	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	154
14	16	PATSY CLINE ▲ MCA Nashville 320812 (6.98/11.98)	12 Greatest Hits	745
15	13	FAITH HILL ▲ Warner Bros. 98790/WRN (11.98/17.98)	Faith	174
16	14	THE CHARLIE DANIELS BAND ▲ Epic 66894/Sony (7.98 EQ/11.98)	A Decade Of Hits	575
17	18	GARTH BROOKS ◆ Capitol 97424 (19.98/26.98)	Double Live	144
18	19	GEORGE STRAIT ▲ MCA Nashville 110951 (10.98/17.98)	Pure Country (Soundtrack)	398
19	15	THE JUDDS Curb 77880 (7.98/11.98)	Number One Hits	66
20	23	ALISON KRAUSS ▲ Rounder 610325*/IDJMG (11.98/17.98)	Now That I've Found You: A Collection	241
21	21	VARIOUS ARTISTS Madacy 1326 (16.98 CD)	The Best Of Country	39
22	20	GEORGE JONES Legacy/Epic 69319/Sony (7.98 EQ/11.98)	16 Biggest Hits	80
23	24	TRAVIS TRITT ▲ Warner Bros. [illegible]	Greatest Hits – From The Beginning	273
24	22	ROY ORBISON Legacy/Monument 69738/Sony (7.98 EQ/11.98)	16 Biggest Hits	34
25	25	MONTGOMERY GENTRY ● Columbia 69156/Sony (10.98 EQ/16.98)	Tattoos & Scars	123

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. [illegible] 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♠ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Latin MTV Set To Relaunch As MTV Español

BY CARLA HAY

NEW YORK—MTV's Latin music channel for the U.S. is reinventing itself in an effort to increase distribution and serve the growing needs of the Latin marketplace.

Beginning Oct. 1, MTVS will be known as MTV Español. It will implement a campaign to reposition itself as an essential channel for the Spanish-speaking audience, according to network executives.

MTVS was launched in 1998 as part of a digital package of spinoff channels from MTV and VH1 known as the Suite. According to the network, MTVS is available in about 3 million U.S. households, primarily on digital cable and satellite TV.

MTVS differs from MTV Latin America in that the latter is seen outside the U.S. Consequently, a great deal of the MTV Latin America playlist consists of English-language acts and videos. By contrast, the programming on MTVS consists almost entirely of Hispanic acts and Spanish-language videos, more closely resembling that of competing network HTV.

Like MTV, its English-language counterpart, MTVS has a core demographic of 12- to 34-year-olds. The channel plays primarily pop and rock.

MUSIC TELEVISION® español

"We're targeting an audience that's mostly bilingual in Spanish and English," MTV Digital VP Eric Sherman says. "These are music fans who are exposed to [English-speaking] artists on a regular basis through other media but who watch MTVS for music they can't really see anywhere else. *Rock en español* and alternative Latin music is very popular with our audience."

Sherman notes that the growing Hispanic population in the U.S. means that the time is right for MTVS to take a huge leap forward in its distribution.

According to the 2000 U.S. census, more than 70% of the 35 million people who make up the Hispanic population of the U.S. are under the age of 35. "There are more young Hispanic people in the U.S. than ever before," says Robert Ramos, president of the Ruido Group, MTVS' advertising agency. "People in the MTVS audience are bombarded by English-language media and artists, and they watch MTVS because they're looking for something from their own culture."

Sherman cites the diversity of acts to which MTVS gives exposure as ranging from pop crossovers Ricky Martin and Christina Aguilera to rockers Puya and Maná.

"Normally, the U.S. Latin media has a difficult time grasping the youth market, so the media targets the adult-contemporary audience," observes Jorge Lopez-Doriga, VP of marketing for BMG U.S. Latin. "But MTVS is really the only [national] Latin music channel in the U.S. that caters to young people. It's a hip channel that attracts people who want to see the latest music."

Artist manager Tomas Cookman, whose client roster includes Los Fabulosos Cadillacs and Manu Chao, says, "The Latin alternative world has been on the back burner as far as record labels are concerned." Cookman is also a producer of the MTV Español program *The Red Zone*, which is set to debut next month.

Cookman adds, "These Latin alternative acts get tons of press and play sold-out concerts, but [they] may not necessarily get the labels' support with other things. These acts have a home on MTVS."

Alejandra Campins, national promotions coordinator for Sony Discos' dance division, says, "MTVS is very helpful to new artists. Because so much of MTVS' audience is exposed to MTV and the videos of English-language artists, MTVS has influenced Latin music artists to make better-quality videos to appeal to the MTVS audience. Even if another company wanted to start a Latin-music channel in the U.S., it still wouldn't have the power of the MTV brand name."

Cookman concludes, "The exciting thing about MTV Español is that it can make a cultural mark on the Latin music market in this country, much like MTV did for [English-language] pop music. MTV Español can change people's perceptions of Latin music."

AméricaLatina...

In San Antonio: Tejano/*norteño* singer Michael Salgado has signed a multi-album, multi-year recording contract with Sony Discos, according to label chairman Oscar Llord. "Publicly, we never give out the number of records or the exact amounts of money involved," Llord says. "But I can tell you that the deal is in the seven figures." Neither Sony officials nor Salgado's attorney, Eric Karl, would release contract specifics. But music sources privy to the negotiations say that Salgado's deal includes $500,000 at the official signing and $100,000 per album. Llord said that Salgado's signing was an integral part of Sony Discos' renewed emphasis on the regional Mexican market: "We see it with the greatest growth potential. We've recently had tremendous success with Lupillo Rivera, Banda Limon, and La Arrolladora, and Vicente Fernandez is having a major resurgence in his career. So we want to make sure that we line ourselves up for continued growth in the marketplace." Karl says that Sony Discos' promotional plan to help expand Salgado's popularity beyond his Texas base—he was previously signed to San Antonio-based Joey Records—was an important factor in going with the label. "We're very pleased with Sony Discos," he says. "They are very excited, and that's important for us. Michael is very hot in Texas, but not on the West Coast." According to Llord, Salgado's Sony debut album is already half-complete. "He's recorded part of it in San Antonio, and we're looking for a November release date." RAMIRO BURR

In Argentina: Lideres Entertainment Group (LEG) began operations in August in Argentina, with distribution by BMG. Former Warner Music Argentina marketing manager Angel Kaminsky has been appointed managing director of LEG. As the record label of a powerful media group owned by Cisneros Group, Rodolfo Rodríguez, and Telefónica Media, LEG will sign new artists and explore the possibilities of synergy with special marketing campaigns through radios Continental and Hit, cable channel Much Music, and Internet company El Sitio . . . Two original members of Los Fabulosos Cadillacs have left the group: Mario Siperman (keyboards) and Dany Lozano (trumpet). Now a 10-piece band celebrating its 15-year anniversary with only three players from its 1986 debut (frontman Vicentico, bassist Sr. Flavio, and drummer Fernando Ricciardi), LFC embarked on a series of nine sold-out concerts Aug. 17 at Buenos Aires' 800-seat Teatro Astral. Dubbed Loco Miedo Loco (Crazy, Scary Man), these shows feature a 24-piece orchestra and a songlist that includes B-sides, covers, and folk songs. Next plans call for the recording of a new album, though the band does not yet have a recording contract. MARCELO FERNANDEZ BITAR

Latin Notas™

by Leila Cobo

FACING THE MUSIC: The departure of the Latin Grammys from Miami to Los Angeles *(Billboard Bulletin, Aug. 21)* raises the age-old question about whether arts and politics mix. And, of course, they do. Art in general, and music in particular, have a long and illustrious history of politicization, either by content (in the lyrics of such artists as **Bob Dylan** and **Joan Baez**) or by association (should a modern Jewish symphony orchestra play the works of **Wagner**?).

Going back centuries, we find that Irish troubadours were executed by the British government for their anti-establishment ditties. And even today, the politically charged music of Irish band **the Wolftones** is banned from British radio.

In Latin music, political content helped shape the entire *trova* movement, and in oppressive regimes, it has contributed to the exile of numerous artists—including last year's Latin Grammy winner **Mercedes Sosa** (from Argentina) and this year's nominee **Caetano Veloso** (from Brazil).

If we scrutinize this year's list of nominees closely, we find it littered with political clefts. Colombian **Juanes** received a handful of nominations for "Fijate Bien," a snapshot of life in his war-torn Colombia. **Gilberto Gil,** like countryman Veloso, also went into exile for years for his political views.

Regional Mexican icons **Los Tigres del Norte** are nominated for "De Paisano a Paisano," a song used in a campaign sponsored by the Mexican government to educate migrants about the perils of crossing the border.

Los Tigres' upcoming album includes the single "Somos Más Americanos," whose chorus—"We are more American than any Anglo-Saxon son"—refers to the fact that, at one time, most of California and Texas belonged to Mexico. My guess is that the reason that these comments haven't raised eyebrows is because Los Tigres sing in Spanish and are off the radar screen of many who would take offense.

But Cuban music is another story. In the U.S., where everything coming from the island has been glorified as forbidden fruit by the mainstream press, Cuban music—specifically that made by artists living on the island—has come to be regarded, quite often rightfully so, as special by many. Others, specifically Cuban exiles, find it offensive, given its association with the Castro regime. Indeed, the past decade in Miami's history is riddled with instances of protests surrounding Cuban acts.

To pretend, then, that even the specter of Cuban acts—because no Cuban act has even confirmed its attendance at the Grammys at this point—from the island would not result in disturbances in this city of exiles is naïve. Asking an exile not to protest the presence of, say, **Omara Portuondo** (nominated in the traditional tropical category for her album with **Buena Vista Social Club**) is as out of place as asking Portuondo not to kiss **Fidel Castro** on the cheek, as she was portrayed doing so a couple of weeks ago in Venezuela.

It's important to emphasize that Grammy officials say they didn't switch locations for fear of protest—"We don't run from [protests]. We like it," says National Academy of Recording Arts and Sciences CEO **Michael Greene**—but for fear that the city of Miami could not guarantee security for the protesters, the press, or Grammy guests.

But by stating that music does not have any political barriers and that all musical celebrations should be divorced from their political backgrounds, we are truly removing ourselves from much of the creative impetus that drives great music.

Music is not sanitized, nor does it exist in a social vacuum. The Grammys are a private event and are entitled to take place in a conciliatory, celebratory atmosphere. But to pretend to stand apart from the ramifications of the music they celebrate is wishful thinking.

Artists and executives alike must know that once you make the music, you must face it as well.

The biggest pity here is that all involved couldn't find a way to face it in Miami, the U.S. city that best embraces all things Latin.

Billboard

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SEPTEMBER 1 2001 **Billboard**

Top Latin Albums

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 (5 Weeks At Number 1)		
1	1	1	8	**GRUPO BRYNDIS** Disa 72012 (8.98/13.98) ●	Historia Musical Romantica	1
2	2	—	2	**LOS ANGELES AZULES** Disa 72014 (8.98/13.98) ●	Historia Musical	2
3	4	4	60	**PAULINA RUBIO** ● Universal Latino 543318 (10.98/16.98) ●	Paulina	1
4	5	2	25	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI Latin 29745 (8.98/14.98)	Shhh!	1
5	7	6	39	**VICENTE FERNANDEZ** Sony Discos 84199 (8.98 EQ/15.98) ●	Historia De Un Idolo Vol. 1	1
6	6	7	27	**LUPILLO RIVERA** ● Sony Discos 84276 (8.98 EQ/13.98) ●	Despreciado	1
				GREATEST GAINER		
7	13	12	6	**LOS TRI-O** Prima/Ariola 78910/BMG Latin (10.98 CD)	Siempre En Mi Mente	7
8	10	8	12	**MARCO ANTONIO SOLIS** ● Fonovisa 0527 (10.98/16.98) ●	Mas De Mi Alma	1
9	11	9	11	**CRISTIAN** △ Ariola 85324/BMG Latin (10.98/15.98) ●	Azul	2
10	8	5	5	**OLGA TANON** WEA Latina 89180 (10.98/16.98) ●	Yo Por Ti	4
11	9	11	7	**PALOMO** Disa 720032 (8.98/13.98)	Fuerza Musical	9
12	3	3	4	**VICENTE FERNANDEZ** Sony Discos 84445 (10.98 EQ/15.98) ●	Mas Coe El Numero Uno	3
13	15	15	14	**JACI VELASQUEZ** Sony Discos 84289 (10.98 EQ/16.98)	Mi Corazoe	7
14	14	10	6	**JAGUARES** RCA 86742/BMG Latin (10.98/14.98) ●	Cuando La Sangre Galopa	1
15	16	16	9	**EL ORIGINAL DE LA SIERRA** Univision 876001 (7.98/13.98) ●	Homeneje A Chelino Sanchez	1
16	17	14	11	**MANU CHAO** Virgin 10321 (17.98 CD) ●	Proxima Estacion...Esperanze	8
17	12	13	10	**PEPE AGUILAR** ○ Musart 2503/Barbea (8.98/12.98)	Lo Mejor De Nosotros	10
18	18	18	17	**RICARDO MONTANER** ○ WEA Latina 85621 (10.98/15.98)	Sueno Repetido	16
				PACESETTER		
19	37	—	2	**LOS TEMERARIOS** Fonovisa 6148 (10.98/12.98)	Joyas	19
20	20	17	52	**AZUL AZUL** △[1] Sony Discos 84180 (10.98 EQ/16.98) ●	El Sepo	3
21	24	20	18	**EL CHICHICUILOTE** △ Lideres 950094 (7.98/13.98)	12 Chichicuilotazos Con Baeda	18
22	22	22	21	**CONJUNTO PRIMAVERA** Fonovisa 6104 (8.98/12.98) ●	Ansia De Amar	1
23	42	—	2	**GRUPO EXTERMINADOR** Fonovisa 6198 (10.98/12.98)	Reunion De Perrones	23
24	23	19	22	**BANDA EL RECODO** Fonovisa 6182 (8.98/12.98) ●	Contigo Por Siempre...	4
25	25	23	37	**RAMON AYALA Y SUS BRAVOS DEL NORTE** Freddie 71815 (8.98/14.98)	En Vivo..El Hombre Y Se Musica	13
26	21	25	15	**EL GENERAL** ○ Mock & Roll 950102/Lideres (8.98/14.98)	El General Ie Bock	14
27	19	21	18	**LOS TUCANES DE TIJUANA** ○ Universal Latino 950082/Lideres (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12
28	27	24	25	**RICKY MARTIN** △[2] Sony Discos 84300 (11.98 EQ/16.98)	La Historie	1
29	30	28	39	**VARIOUS ARTISTS** △ J&N 82754/Sony Discos (8.98 EQ/13.98)	Bachatahits 2001	7
30	32	27	49	**CHRISTINA AGUILERA** RCA 86023/BMG Latin (10.98/16.98)	Mi Reflejo	1
31	35	57	17	**GILBERTO SANTA ROSA** ○ Sony Discos 84291 (10.98 EQ/17.98) ●	Intenso	13
32	28	41	7	**VARIOUS ARTISTS** Lideres 950114 (8.98/14.98)	Todo Exitos De Hip Hop	28
33	31	31	25	**INTOCABLE** EMI Latin 31412 (8.98/12.98)	14 Grandes Exitos	15
34	29	26	21	**SELENA** EMI Latin 32118 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
35	33	29	9	**BANDA MACHOS** ○ WEAMex 88004/WEA Latina (10.98/13.98)	La Reunion	15
36	39	52	6	**YAIRE** Lideres 950077 (8.98/12.98)	Yaire	36
37	34	33	61	**JOAN SEBASTIAN** △ Musart 2308/Barbea (10.98/16.98) ●	Secreto De Amor	5
38	53	39	7	**SI SE** Luaka Bop 10000/Virgin (10.98 CD)	Si Se	35
39	50	47	47	**GIPSY KINGS** Nonesuch 79841/AG (19.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
40	43	51	9	**LIBERACION** Disa 720199 (12.98/17.98)	25 Aniv. Vol. I Y II	30
41	36	30	14	**ROCIO DURCAL** Ariola 85476/BMG Latin (10.98/14.98)	Entre Tangos Y Mariachi	12
42	41	37	93	**MARC ANTHONY** ● EMM 82580/Sony Discos (9.98 EQ/18.98)	Desde Un Principio — From The Beginning	1
43	45	44	5	**VARIOUS ARTISTS** Sony Discos 84457 (8.98 EQ/15.98)	20 Exitazos Coe La Dinastie	43
44	48	40	39	**INTOCABLE** △ EMI Latin 23730 (8.98/12.98) ●	Es Pere Ti	3
45	40	34	23	**TIGRILLOS** WEAMex 87412/WEA Latina (8.98/12.98)	Que Lo Baile Bien	23
46	52	43	10	**PUYA** MCA 112362 (12.98/18.98)	Union	10
47	26	—	2	**NYDIA** Hollywood 162282 (10.98/17.98)	Nydie	26
48	56	46	6	**JOSE ALFREDO JIMENEZ** Ariola 78005/BMG Latin (10.98 CD)	Las 100 Clasicos Vol. 1	46
49	54	42	11	**CACHAITO LOPEZ** Nonesuch 79839/AG (17.98 CD)	Cachaito	28
50	47	35	27	**VARIOUS ARTISTS** Sony Discos/WEA Latina 86879 (11.98 EQ CD)	No. 1 Ue Aeo De Exitos	4
51	46	36	69	**THALIA** △ EMI Latin 26232 (10.98/15.98) ●	Arrasando	4
52	44	32	42	**LOS ANGELES DE CHARLIE** Fonovisa 6086 (8.98/12.98) ●	Ue Sueno	7
53	38	38	6	**LOS HURACANES DEL NORTE** Fonovisa 6613 (10.98/15.98)	En Vivo	38
				HOT SHOT DEBUT		
54	NEW		1	**FRANKIE NEGRON** WEAcerbo 88617/WEA Latina (10.98/16.98)	Por Tu Placer	54
55	57	54	6	**JOSE ALFREDO JIMENEZ** Ariola 78006/BMG Latin (10.98 CD)	Las 100 Clasicas Vol. 2	54
56	49	45	74	**SHAKIRA** △ Sony Discos 83775 (10.98 EQ/16.98) ●	MTV Unplugged	1
57	64	—	3	**GRUPO NICHE & JOE ARROYO** Lideres 950077	Los Gigantes De La Salsa	56
58	NEW		1	**LOS TIGRES DEL NORTE** Fonovisa 98145 (10.98/16.98)	Unieodo Fronteras	58
59	59	55	45	**CHAYANNE** △ Sony Discos 84008 (10.98 EQ/17.98) ●	Simplemente	3
60	55	49	22	**GUARDIANES DEL AMOR** Ariola 82144/BMG Latin (7.98/11.98)	Lo Mejor Oe Guardianes Oel Amor	30
61	74	65	24	**JERRY RIVERA** ○ Ariola 42985/BMG Latin (10.98/15.98) ●	Rivere	6
62	RE-ENTRY		2	**VARIOUS ARTISTS** Ariola 84677/BMG Latin (12.98/17.98)	Primavere	62
63	58	60	5	**LOS CAMINANTES** Sony Discos 84224 (8.98 EQ/13.98)	20 Exitazos-Nuestrae Canciones	58
64	69	63	23	**HUEY DUNBAR** ○ Sony Discos 84297 (10.98 EQ/17.98) ●	Ye Si Me Enamore	12
65	NEW		1	**EL POTRO DE SINALOA** Lideres 950103 (7.98/13.98)	Pobre Mi Corazon	65
66	63	68	6	**VARIOUS ARTISTS** Lideres 950112 (8.98/14.98)	Todo Exitos De Bachata	59
67	71	50	28	**JUAN LUIS GUERRA 440** ○ Karen 530237/Universal Latino (14.98/18.98) ●	Coleccion Romentica	6
68	65	61	18	**CONTROL** EMI Latin 31798 (8.98/12.98)	Control	28
69	51	48	6	**JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** RCA 86083/BMG Latin (7.98/11.98)	Entre Amigos	33
70	66	56	14	**ATERCIOPELADOS** Ariola/BMG Latin 86899/Ariola (14.98 CD)	Goze Poderoso	11
71	NEW		1	**JUANES** Universal Latino 158063 (10.98 CD)	Fijate Bien	71
72	61	59	18	**VARIOUS ARTISTS** Ariola 84338/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10
73	62	73	44	**LUIS MIGUEL** △ WEA Latina 84573 (11.98/17.98)	Vivo	2
74	60	53	37	**JUAN GABRIEL** △ Ariola 80227/BMG Latin (8.98/14.98) ●	Abrazame Muy Fuerte	2
75	RE-ENTRY		63	**BANDA EL RECODO** ● Fonovisa 80700 (7.98/11.98) ●	Lo Mejor De Mi Vida	4

Latin Pop Albums

1. **Paulina Rubio** — PAULINA, Universal Latino
2. **A.B. Quintanilla Y Los Kumbia Kings** — SHHH!, EMI Latin
3. **Los Tri-o** — SIEMPRE EN MI MENTE, Prima/Ariola /BMG Latin
4. **Marco Antonio Solis** — MAS DE MI ALMA, Fonovisa
5. **Cristian** — AZUL, Ariola /BMG Latin
6. **Jaci Velasquez** — MI CORAZON, Sony Discos
7. **Jaguares** — CUANDO LA SANGRE GALOPA, RCA /BMG Latin
8. **Manu Chao** — PROXIMA ESTACION...ESPERANZA, Virgin
9. **Ricardo Montaner** — SUENO REPETIDO, WEA Latina
10. **Azul Azul** — EL SAPO, Sony Discos
11. **Ricky Martin** — LA HISTORIA, Sony Discos
12. **Christina Aguilera** — MI REFLEJO, RCA /BMG Latin
13. **Various Artists** — TODO EXITOS DE HIP HOP, Lideres
14. **Selena** — [illegible]
15. **Yaire** — YAIRE, Lideres
16. **Si Se** — SI SE, Luaka Bop /Virgin
17. **Gipsy Kings** — VOLARE! THE VERY BEST OF THE GIPSY KINGS, Nonesuch /AG
18. **Rocio Durcal** — ENTRE TANGOS Y MARIACHI, Ariola /BMG Latin
19. **Various Artists** — 20 EXITAZOS CON LA DINASTIA, Sony Discos
20. **Puya** — UNION, MCA

Tropical/Salsa Albums

1. **Olga Tanon** — YO POR TI, WEA Latina
2. **El General** — EL GENERAL IS BACK, Mock & Roll /Lideres
3. **Various Artists** — BACHATAHITS 2001, J&N /Sony Discos
4. **Gilberto Santa Rosa** — INTENSO, Sony Discos
5. **Marc Anthony** — DESDE UN PRINCIPIO—FROM THE BEGINNING, EMM /Sony Discos
6. **Cachaito Lopez** — CACHAITO, Nonesuch /AG
7. **Frankie Negron** — POR TU PLACER, WEAcerbo /WEA Latina
8. **Grupo Niche & Joe Arroyo** — LOS GIGANTES DE LA SALSA, Lideres
9. **Huey Dunbar** — YO SI ME ENAMORE, Sony Discos
10. **Various Artists** — TODO EXITOS DE BACHATA, Lideres
11. **Juan Luis Guerra 440** — COLECCION ROMANTICA, Karen /Universal Latino
12. **Son By Four** — SALSA HITS, Sony Discos
13. **Various Artists** — MERENHITS 2001, J&N /Sony Discos
14. **Various Artists** — [illegible]
15. **Molina Luis** — CORAZON DE MUJER, Sony Discos
16. **Victor Manuelle** — INSTINTO Y DESEO, Sony Discos
17. **Son By Four** — SON BY FOUR, Sony Discos
18. **Celia Cruz** — CELIA CRUZ & FRIENDS: A NIGHT OF SALSA, NVM
19. **Various Artists** — BACHATA.COM, J&N/Sony Discos
20. **Grupomania** — MANIA 2000, Universal Latino

Regional Mexican Albums

1. **Grupo Bryndis** — HISTORIA MUSICAL ROMANTICA, Disa
2. **Los Angeles Azules** — HISTORIA MUSICAL, Disa
3. **Vicente Fernandez** — HISTORIA DE UN IDOLO VOL. 1, Sony Discos
4. **Lupillo Rivera** — DESPRECIADO, Sony Discos
5. **Palomo** — FUERZA MUSICAL, Disa
6. **Vicente Fernandez** — MAS CON EL NUMERO UNO, Sony Discos
7. **El Original De La Sierra** — HOMENAJE A CHALINO SANCHEZ, Univision
8. **Pepe Aguilar** — LO MEJOR DE NOSOTROS, Musart /Barbea
9. **Los Temerarios** — JOYAS, Fonovisa
10. **El Chichicuilote** — 12 CHICHICUILOTAZOS CON BANDA, Lideres
11. **Conjunto Primavera** — ANSIA DE AMAR, Fonovisa
12. **Grupo Exterminador** — REUNION DE PERRONES, Fonovisa
13. **Banda El Recodo** — CONTIGO POR SIEMPRE, Fonovisa
14. **Ramon Ayala Y Sus Bravos Del Norte** — [illegible]
15. **Los Tucanes De Tijuana** — 32 CORRIDOS LIDERES-SOLAMENTE EXITOS, Universal Latino /Lideres
16. **Intocable** — 14 GRANDES EXITOS, EMI Latin
17. **Banda Machos** — LA REUNION, WEAMex /WEA Latina
18. **Joan Sebastian** — SECRETO DE AMOR, Musart /Barbea
19. **Liberacion** — 25 ANIV. VOL. I Y II, Disa
20. **Intocable** — ES PARA TI, EMI Latin

● Album with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album is multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ○ Certification of 200,000 units (Plusino). △ Certification of 400,000 units (Multi-Plusino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ● indicates paid to present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	2	4	14	COMO SE CURA UNA HERIDA — R.Perez (R.Perez,J.L.Pliego)	Jaci Velasquez — Sony Discos	1
2	1	1	15	AZUL — K.Santander,A.Munera,F.Toben (K.Santander,S.Santander)	Cristian — Ariola/BMG Latin	1
3	3	2	15	O ME VOY O TE VAS — M.A.Solis (M.A.Solis)	Marco Antonio Solis — Fonovisa	2
4	4	3	8	COMO OLVIDAR — H.Gatica,M.Tejeda (J.L.Pliego,G.Arenas)	Olga Tanon — WEA Latina	3
5	5	5	9	ME VAS A EXTRANAR — P.Aguilar (Fato)	Pepe Aguilar — Musart/Balboa	5
6	7	8	13	NO ME CONOCES AUN — Palomo (F.Y.Quezada,A.Trigo)	Palomo — Disa	5
7	10	10	14	BESAME — B.Silvetti (R.Montaner,J.L.Chacin)	Ricardo Montaner — WEA Latina	4
8	8	9	9	PUEDEN DECIR — A.Jaen (O.Alfanno)	Gilberto Santa Rosa — Sony Discos	8
9	9	6	40	ABRAZAME MUY FUERTE — E.Magallanes (J.Gabriel)	Juan Gabriel — Ariola/BMG Latin	1
10	6	7	12	CON CADA BESO — S.George (F.Osorio,A.Thomas)	Huey Dunbar — Sony Discos	5
11	12	14	17	YO NO SOY ESA MUJER — M.Azevedo (C.De Walden,C.Toro Montoro,M.Shepstone,R.Stenmann)	Paulina Rubio — Universal Latino	7
12	17	21	15	LA GRAN NOCHE — G.Felix (M.Quintero Lara)	Los Tucanes De Tijuana — Universal Latino	12
13	11	11	29	DESPRECIADO — P.Rivera (J.Navarrete Curiel)	Lupillo Rivera — Sony Discos	11
14	16	16	9	MUERO — B.Silvetti (A.Larrinaga,T.Mora-Arriaga)	Jerry Rivera — Ariola/BMG Latin	13
15	14	13	22	NO TE PODIAS QUEDAR — J.Guillen (R.Gonzalez Mora)	Conjunto Primavera — Fonovisa	4
16	21	20	10	SOMBRAS... NADA MAS — B.Silvetti (F.Lomuto,J.M.Contursi)	Rocio Durcal — Ariola/BMG Latin	16
17	13	12	11	ME LIBERE — Not Listed (Not Listed)	El Gran Combo — Combo	11
18	22	22	26	Y LLEGASTE TU — G.Lizarraga,A.Valenzuela,D.Valenzuela (N.Hernandez)	Banda El Recodo — Fonovisa	4
19	18	24	5	NO VALE LA PENA — C.Cabral, Junior (J.Gabriel)	Nydia Con Juan Gabriel — Hollywood	18
20	25	18	11	POR AMAR ASI — M.Carranza (Aazan, Rodriguez)	Julio Preciado Y Su Banda Perla Del Pacifico — RCA/BMG Latin	18
21	19	17	5	CADA VEZ TE EXTRANO MAS — G.Lizarraga,A.Valenzuela,D.Valenzuela (M.Luna)	Banda El Recodo — Fonovisa	17
22	20	19	7	EL AYUDANTE — P.Ramirez (M.E.Toscano)	Vicente Fernandez — Sony Discos	19
23	15	23	8	COMO OLVIDAR — T.Torres (T.Torres,J.Diaz)	Tommy Torres — Sony Discos	15
24	27	30	9	DIME CORAZON — [illegible]	Amaury Gutierrez — Universal Latino	24
				HOT SHOT DEBUT		
25			1	SI QUIERES — H.Gutierrez,J.Gutierrez (J.Gabriel)	Los Tri-o — Prisma/Ariola/BMG Latin	25
26	23	15	13	COMO SE LO EXPLICO AL CORAZON — J.M.Lugo (H.Rivera)	Victor Manuelle — Sony Discos	13
27	30	29	3	MI FANTASIA — Los Tigres Del Norte (E.Negrete)	Los Tigres Del Norte — Fonovisa	27
28	26	28	8	AMORCITO MIO — J.Sebastian (J.Sebastian)	Joan Sebastian — Musart/Balboa	19
				GREATEST GAINER		
29	47	47	3	CONTESTAME — R.Bettini,M.Blasco (Yaire)	Yaire — Lideres	29
30	50	31	6	EL MALQUERIDO — Not Listed (J.Gonzalez,R.Quiroz,W.Serrano)	Los Huracanes del Norte — Fonovisa	30
31	31	32	3	COMERTE A BESOS — S.George (S.George,J.L.Pliego)	Frankie Negron — WEA Caribe/WEA Latina	31
32	24	27	6	SECRETO DE AMOR — A.Villalona (J.Sebastian)	Angelito Villalona — Latino/Sony Discos	24
33	36	25	22	PERO NO ME AMA — J.M.Lugo,G.Santa Rosa (R.Monclova)	Gilberto Santa Rosa — Sony Discos	7
34	45	33	26	CANDELA — L.Mendez (D.Poveda,E.Ender)	Chayanne — Sony Discos	8
35	40	—	3	QUISIERA — J.L.Guerra (J.L.Guerra)	Juan Luis Guerra 440 — Karen/Universal Latino	35
36	28	40	4	PENA DE AMOR — T.Velazquez (J.Cabrera)	Puerto Rican Power — J&N/Sony Discos	28
37	48	—	2	LA CALANDRIA — Not Listed (Not Listed)	Ramon Ayala Y Jody Farias — Freddie	37
38	32	26	24	AMAME — A.Valenzuela,D.Valenzuela,A.Garcia (A.Martinez)	Rogelio Martinez — Discos Cisne	15
39	37	39	5	DOS CORAZONES, DOS HISTORIAS — Estefano (J.Iglesias,Danmar,C.Randall,Estefano)	Julio Iglesias Y Alejandro Fernandez — Columbia/Sony Discos	29
40			2	DERECHO A LA VIDA — J.Guillen (C.Sanchez)	Conjunto Primavera — Fonovisa	40
41	46	36	24	ESCLAVO Y AMO — P.Aguilar (J.V.Flores)	Pepe Aguilar — Musart/Balboa	14
42	33	41	12	TE HE PROMETIDO — G.Prado (L.Dani)	El Original De La Sierra — Z	28
43	39	—	2	SERA PORQUE TE AMO — R.Saenz Quiroz (F.Da Silva,L.D.Forte)	Tigrillos — WEA Mex/WEA Latina	39
44	43	48	3	CARTAS MARCADAS — A.Macias (C.Mengal)	Cuisillos De Arturo Macias — Musart/Balboa	43
45	35	42	5	POR UN BESO — E.Estefan Jr.,R.Blades,G.Noriega (R.Blades)	Gloria Estefan — Epic/Sony Discos	32
46	34	37	3	TU ERES AJENA — Not Listed (A.Montero)	Eddy Herrera — J&N/Sony Discos	34
47	44	—	2	COMO LLEGO A TU AMOR — L.Garcia (J.L.Pliego)	Tito Nieves — WEA Caribe/WEA Latina	44
48	29	38	16	DEJAME AMARTE — R.Munoz,R.Martinez (E.Alamel)	Intocable — EMI Latin	29
49	41	43	9	SUENO SU BOCA — L.Lozano (J.Uribe,J.A.Ogarol)	Grupo Mojado — Fonovisa	32
50	38	34	3	SUERTE HE TENIDO — Not Listed (Not Listed)	Alegres De La Sierra — Infinity	34

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 92 stations (32 Latin Pop, 16 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	AZUL	CRISTIAN — Ariola/BMG Latin
2	2	COMO SE CURA UNA HERIDA	JACI VELASQUEZ — Sony Discos
3	4	BESAME	RICARDO MONTANER — WEA Latina
4	3	COMO OLVIDAR	OLGA TANON — WEA Latina
5	9	YO NO SOY ESA MUJER	PAULINA RUBIO — Universal Latino
6	5	O ME VOY O TE VAS	MARCO ANTONIO SOLIS — Fonovisa
7	7	ABRAZAME MUY FUERTE	JUAN GABRIEL — Ariola/BMG Latin
8	8	PUEDEN DECIR	GILBERTO SANTA ROSA — Sony Discos
9	11	ME VAS A EXTRANAR	PEPE AGUILAR — Musart/Balboa
10	12	SOMBRAS... NADA MAS	ROCIO DURCAL — Ariola/BMG Latin
11	6	CON CADA BESO	HUEY DUNBAR — Sony Discos
12	10	COMO OLVIDAR	TOMMY TORRES — Sony Discos
13	13	Y YO SIGO AQUI	PAULINA RUBIO — Universal Latino
14	30	SI QUIERES	LOS TRI-O — Prisma/Ariola/BMG Latin
15	14	DIME CORAZON	AMAURY GUTIERREZ — Universal Latino
16	17	MUERO	JERRY RIVERA — Ariola/BMG Latin
17	21	CONTESTAME	YAIRE — Lideres
18	16	POS AMARTE ASI	CRISTIAN — Ariola/BMG Latin
19	19	NO VALE LA PENA	NYDIA CON JUAN GABRIEL — Hollywood
20	20	DOS CORAZONES, DOS HISTORIAS	JULIO IGLESIAS Y ALEJANDRO FERNANDEZ — Columbia/Sony Discos
21	15	POR UN BESO	Gloria Estefan — Epic/Sony Discos
22	25	QUISIERA	Juan Luis Guerra 440 — Karen/Universal Latino
23	23	DIME	Ednita Nazario — Sony Discos
24	27	VUELVE JUNTO A MI	Pablo Montero — Ariola/BMG Latin
25	18	PARA NO VERTE MAS	La Mosca Tse Tse — EMI Latin
26	22	TU CONVENCELA	Ley Alejandro — Lideres
27	29	SIMPLEMENTE	Chayanne — Sony Discos
28	30	YO NO SE PERDER	Eduardo Verastegui — Universal Latino
29	33	ARRASANDO	Thalia — EMI Latin
30	34	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani — Ruff Ryders/Interscope
31	31	ME LIBERE	El Gran Combo — Combo
32	—	BIEN O MAL	Skapulario — Radical Sonica
33	—	ME GUSTAS TU	Manu Chao — Virgin
34	37	DULCE VENENO	Carolina Lao — WEA Caribe/WEA Latina
35	20	MENTIROSA	Azul Azul — Sony Discos
36	28	POP	'N Sync — Jive
37	32	Y SIGUES SIENDO TU	Rogelio Martinez — Discos Cisne
38	30	YO SI ME ENAMORE	Huey Dunbar — Sony Discos
39	—	CORAZON DE MUJER	Melina Leon — Sony Discos
40	36	COMO TU	Jaguares — RCA/BMG Latin

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	2	COMO OLVIDAR	OLGA TANON — WEA Latina
2	1	ME LIBERE	EL GRAN COMBO — Combo
3	4	PUEDEN DECIR	GILBERTO SANTA ROSA — Sony Discos
4	3	CON CADA BESO	HUEY DUNBAR — Sony Discos
5	9	COMO SE CURA UNA HERIDA	JACI VELASQUEZ — Sony Discos
6	5	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE — Sony Discos
7	6	SECRETO DE AMOR	ANGELITO VILLALONA — Latino/Sony Discos
8	16	COMERTE A BESOS	FRANKIE NEGRON — WEA Caribe/WEA Latina
9	12	PERO NO ME AMA	GILBERTO SANTA ROSA — Sony Discos
10	8	PENA DE AMOR	PUERTO RICAN POWER — J&N/Sony Discos
11	13	BESAME	RICARDO MONTANER — WEA Latina
12	7	AZUL	CRISTIAN — Ariola/BMG Latin
13	11	TU ERES AJENA	EDDY HERRERA — J&N/Sony Discos
14	14	COMO LLEGO A TU AMOR	TITO NIEVES — WEA Caribe/WEA Latina
15	15	MUERO	JERRY RIVERA — Ariola/BMG Latin
16	18	YO NO SOY ESA MUJER	PAULINA RUBIO — Universal Latino
17	—	LA CHERCHA	LOS TOROS BAND — Universal Latino
18	—	TAN ENAMORADO	FUERZA JUVENIL — Max
19	19	POP	'N SYNC — Jive
20	17	LLORA ALMA MIA	YOSKAR SARANTE — J&N/Sony Discos
21	—	SAL DE AQUI	Tony Vega — Universal Latino
22	30	QUE MAS TU QUIERES DE MI	Tito Rojas — M.P./Sony Discos
23	33	TU ME PROVOCAS	Tonny Tun Tun — Karen/Universal Latino
24	26	LIVE AT JIMMY'S	Angie Martinez Feat. Big Pun, Cuban Link, Domingo & Sunkiss — [illegible]
25	31	COMO FUE CAPAZ	Kevin Ceballo — RMM
26	25	DIME	Ednita Nazario — Sony Discos
27	24	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani — Ruff Ryders/Interscope
28	22	MENTIROSA	Azul Azul — Sony Discos
29	—	BIEN O MAL	Skapulario — Radical Sonica
30	31	SOMBRAS... NADA MAS	Rocio Durcal — Ariola/BMG Latin
31	23	NO VALE LA PENA	Nydia Con Juan Gabriel — Hollywood
32	—	CORAZON DE MUJER	Melina Leon — Sony Discos
33	—	OH CUANTO TE AMO	Club 30 — Apollo
34	32	ABRAZAME MUY FUERTE	Nelson Tavarez — Fonovisa
35	34	SIMPLEMENTE	Chayanne — Sony Discos
36	20	PRIMAVERA	Santana Featuring Jerry Rivera — Ariola/BMG Latin
37	32	CONTESTAME	Yaire — Lideres
38	—	NADA	Juanes — Universal Latino
39	—	ME VAS A EXTRANAR	Pepe Aguilar — Musart/Balboa
40	—	HOJA EN BLANCO	Manchy Y Alexandra — J&N/Sony Discos

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	NO ME CONOCES AUN	PALOMO — Disa
2	4	LA GRAN NOCHE	LOS TUCANES DE TIJUANA — Universal Latino
3	2	DESPRECIADO	LUPILLO RIVERA — Sony Discos
4	3	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA — Fonovisa
5	8	Y LLEGASTE TU	BANDA EL RECODO — Fonovisa
6	15	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO — RCA/BMG Latin
7	7	O ME VOY O TE VAS	MARCO ANTONIO SOLIS — Fonovisa
8	5	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO — Fonovisa
9	6	EL AYUDANTE	VICENTE FERNANDEZ — Sony Discos
10	9	ME VAS A EXTRANAR	PEPE AGUILAR — Musart/Balboa
11	13	MI FANTASIA	LOS TIGRES DEL NORTE — Fonovisa
12	11	AMORCITO MIO	JOAN SEBASTIAN — Musart/Balboa
13	23	EL MALQUERIDO	LOS HURACANES DEL NORTE — Fonovisa
14	15	Y SIGUES SIENDO TU	ROGELIO MARTINEZ — Discos Cisne
15	22	LA CALANDRIA	RAMON AYALA Y JODY FARIAS — Freddie
16	24	DERECHO A LA VIDA	CONJUNTO PRIMAVERA — Fonovisa
17	14	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA — Z
18	18	SERA PORQUE TE AMO	TIGRILLOS — WEA Mex/WEA Latina
19	16	AMAME	ROGELIO MARTINEZ — Discos Cisne
20	30	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS — Musart/Balboa
21	12	DEJAME AMARTE	Intocable — EMI Latin
22	21	SUENO SU BOCA	Grupo Mojado — Fonovisa
23	17	SUERTE HE TENIDO	Alegres De La Sierra — Infinity
24	25	Y YA DESPUES	[illegible] — Hollywood
25	19	LOCO	Pesado — WEA Mex/WEA Latina
26	34	POR BIEN DE LOS DOS	Polo Urias Y Su Maquina Nortena — Fonovisa
27	20	NI HABLAR	Los Humildes — RCA/BMG Latin
28	32	DIMELO	Los Temerarios — Fonovisa
29	29	CUMBIA DEL SOL	Control — EMI Latin
30	28	NO VALE LA PENA	Nydia Con Juan Gabriel — Hollywood
31	20	BOOM-BOOM	A.B. Quintanilla Y Los Kumbia Kings — EMI Latin
32	37	MI OBSESION	Los Palominos — Fonovisa
33	—	A PUNTO DE CARAMELO	[illegible] — IM
34	27	SUFRIENDO PENAS	Los Temerarios — Fonovisa
35	38	SOLEDAD	Banda El Limon — Fonovisa
36	31	LA BOMBA	Azul Azul — Sony Discos
37	32	POR EL AMOR DE UNA MUJER	La Firma — Sony Discos
38	—	QUERIDA SOCIA	Jenni Rivera — Fonovisa
39	33	COMO TE EXTRANO	Pedro Fernandez — Mercury/Universal Latino
40	—	EL RAMALAZO	El As De La Sierra — Titan

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.

Mercado Bounces Back To Promotions

BY MATTHEW BENZ

NEW YORK—Goodbye RMM, hello RMP. A few months after seeing the label he founded—RMM Records—sold off in court to Universal Music Group, Latin music titan Ralph Mercado revealed a new focus, with the official re-launch of his 20-year-old promotions business, Ralph Mercado Presents.

COMING-OUT PARTY

The official coming-out happened at an Aug. 21 party at Babalú—Mercado's restaurant on Manhattan's West Side—that attracted an estimated crowd of 300. There, the firm's new logo was unveiled.

John "Gungie" Rivera, who has worked with Mercado on special events for five years through his own firm, Prestige Productions, says that with the "headache of the sale of the label out of the way," Mercado can now "focus his energies" on event promotion. Mercado says, "My forte is as a promoter. I've always been a promoter."

The first event being promoted is a Sept. 8 concert at New York City's Madison Square Garden celebrating Fania Records co-founder/president Jerry Masucci's 30-year-old film, Our Latin Thing. Among the featured Fania All-Stars are Fania Records co-founder/musical director Johnny Pacheco, as well as Willie Colón and Ray Barretto. A West Coast version of the event is set for Sept. 29 at the Hollywood Bowl.

Rivera expects the new Ralph Mercado Presents to put on more tropical concerts at Madison Square Garden. He says it is also likely to expand its presence further, into other markets, including Miami, Chicago, and Los Angeles.

RMP
RALPH MERCADO PRESENTS

EMOTIONAL OCCASION

"I never thought, 30 years ago, that we'd get to this point," Mercado says of the relaunch and the new focus. "My emotions are high."

The sale of RMM Records to Universal for close to $18 million was the culmination of a process that began last November, when RMM filed for Chapter 11 bankruptcy protection.

The label had an estimated $31.9 million in assets at the time, but it was facing liabilities of $12.73 million. Five months earlier, it had been ordered by a federal judge in Puerto Rico to pay singer Glenn Monroig $7.7 million for illegally recording one of his songs.

DIVERSE INTERESTS

Mercado is no longer associated with RMM, which has a catalog that runs to more than 400 titles and 130 artists, including the late Tito Puente, Celia Cruz, and the Spanish-language albums of Marc Antony.

Still up and running are RMM Filmworks, two music-publishing houses, and Babalú. Despite the challenge of renewing his focus on event promotion—while also overseeing these diverse businesses—Mercado says he continues to keep his eye out for new musical talent, and he plans to re-enter the record business.

But Mercado adds that wouldn't happen until at least next year. Right now, he says with a smile, "I need a break."

Jazz Notes

by Steve Graybow

ALL ABOUT SOUL: Jazz is a tradition passed down throughout the generations, with a history of masters and apprentices, great men and young lions, teachers and students. It is a discipline best experienced firsthand by its up-and-coming practitioners, or, in the words of guitarist **Rodney Jones**, it is a music "that is caught, not taught." Jones, who has soaked up a fair share of jazz history while working with such bandleaders as **Dizzy Gillespie**, **Chico Hamilton**, and **Lena Horne**, brings his experiences to bear on *Soul Manifesto* (Blue Note, Aug. 28), a combination of jazz sensibility and old-time funk grooves.

Joined by a band that bridges the gap between the older and younger guard—with saxophonists **Maceo Parker** and **Arthur Blythe**, organist **Dr. Lonnie Smith**, bassist **Lonnie Plaxico**, and drummer **Idris Muhammad**—Jones' *Soul Manifesto* is steeped deep in improvisational camaraderie. It also draws its roots from Jones' own history; in his formative years, the guitarist became familiar with Smith while learning guitar lines from **George Benson** records and with Parker from **James Brown** records.

But it was more than funky lines that Jones soaked up from those seminal recordings. "It was the meaning that the musicians put behind the grooves that really made the music what it was," Jones says. "It was the values placed upon the licks and the grooves. At the end of the day, what is important in music, and in life, is knowing one's self, knowing what came before you, and expressing yourself with that knowledge."

Although Jones picked up his first guitar at age 6, his introduction to jazz did not come until his teens, when he heard **Barney Kessel's** version of "Summertime" on the radio. "Up until then," Jones says, "I was known as the guy who could hear the hot guitar players on the radio and emulate their style. When i tried to play like Kessel, it just did not happen, and the challenge of jazz called out to me."

Jones, who also draws inspiration from guitar greats **Kenny Burrell**, **Wes Montgomery**, and **Grant Green**, says he "gives a strong nod of the head to those who came before me," whenever he plays the guitar. "My career is defined by looking back and then moving forward with the knowledge gained from studying those masters."

Despite Jones' lifelong obsession with funk, *Soul Manifesto* is his first project as a leader to delve into the music's rich R&B rhythms and succulent lines. Most of the material was written and recorded within a short time span to retain a sense of immediacy, as well as allow the instantaneous joy that the guitarist and his cohorts felt for one another's musical contributions to seep deeply into the recorded grooves.

"When jazz was popular music,

JONES

the enjoyment and fun that you heard in the music was what made it popular," the guitarist says. "Jazz needs more doing, less thinking. Without the joy, the technical aspects are not enough to connect with people."

As would be expected, considering the pedigrees of the musicians who perform on *Soul Manifesto*, the music contained within is fun, danceable, and filled with joyous improvisations and rich harmonic interplay. It is almost a given that Muhammed, Parker, and Smith would contribute vibrant, soul-jazz lines to the music; Jones admits that the inclusion of Blythe, generally known for his avant-garde leanings, is the most unexpected aspect of the project. "Arthur comes from the same places, has the same musical roots, as the rest of the group," Jones says. "The point is that he is a soulful player, one whose life experiences can be heard in his playing."

At 44, Jones is cognizant of the fact that, demographically, he sits between the music's ageless masters and Young Turks. "Jazz," he says, is "a young man's music best played by older men. It is best played by musicians who have the energy of youth, but who have experienced the ups and downs and loves and losses that are part of life. That is what gives the music its richness."

JAZZ EXTRA: in Montreal, a live duo set by bassist **Charlie Haden** and guitarist/pianist **Egberto Gismonti** recorded at the Montreal Jazz Festival in 1989, sees the light of day Aug. 21 on ECM. The concert was the sixth in a series of eight Haden performances featured at the festival that year (with most issued on disc by Verve).

Words & Music™

by Jim Bessman

ASCAP SHOWCASES TALLEY: Longtime ASCAP exec **Jim Steinblatt** has taken it upon himself to bring back established singer/songwriters who have been sinfully absent from the New York City concert scene—or woefully under-represented.

ASCAP's Jim Steinblatt, left, hosted a rare New York performance by singer/songwriter James Talley, right, at Makor. It was attended by Nora Guthrie, middle, daughter of the legendary Woody Guthrie. Talley was heavily influenced by Guthrie and has recorded an album of his songs.

In January, Steinblatt launched ASCAP Presents . . . Up Close, a monthly performance series centering on folk and roots artists at Upper West Side club Makor. So far, he's hosted **Willie Nile** (in a rare solo acoustic performance), **Eric Andersen, Jim Kweskin** (in his first New York City showing in 15 years), and former **Jim Kweskin Jug Band** member **Geoff Muldaur,** as well as **Bob Neuwirth, Cindy Bullens, Duane Jarvis,** and, last week, **Sid Selvidge** and **James Talley.**

"I'd talked with a lot of older ASCAP members and other singer/songwriters who said they [couldn't] get gigs in New York, and I thought about how many deserving people have had trouble getting gigs here," Steinblatt says. "I then walked over to Makor, which is a couple blocks from ASCAP, and suggested an occasional series, to give them a chance to be heard again."

Kweskin's appearance was particularly useful, Steinblatt notes, in that it garnered a *New York Times* review and introduced new band members to Kweskin's loyal longtime following.

"The series was conceived with a roots music focus—and as a service to the singer/songwriter community," Steinblatt adds. "Not that we won't put on young people: For Kweskin, Geoff Muldaur's youngest daughter, **Clare Muldaur**—who is a young ASCAP member and promising singer/songwriter—opened. But the primary objective is to showcase the older voices."

Steinblatt especially liked the Talley/Selvidge pairing. "They're two laid-back, acoustic artists—both big successes artistically." Of Memphis artist/producer Selvidge, he adds, "One woman who wasn't in the music industry came up to me and said, 'Why isn't he famous? He should have been a star a long time ago.' That's the kind of reaction I'm looking for."

Talley, too, should have been a star a long time ago. His 1975 Capitol debut album, *Got No Bread, No Milk, No Money, But We Sure Got a Lot of Love*, drew comparisons to **Bob Dylan, Jimmie Rodgers, Kris Kristofferson,** and **Woody Guthrie**—the subject of his self-released 1999 Cimarron Records tribute, *Woody Guthrie and Songs of My Oklahoma Home*.

"Woody Guthrie obviously had a big impact on my musical life," says Talley, who spent the afternoon the day after the Makor show touring the Guthrie archives with the legend's daughter, **Nora Guthrie.** "He and **Hank Williams** are in the same category: A couple of unbelievable writers at the same time, with a different perspective but a lot in common. Unfortunately, the music business has gone far away from the sense of genuineness in their music."

Talley's early acclaim, unfortunately, did not convert to commercial success, and he's been quietly supporting his family as a real estate agent in Nashville. But he has continued to write and record (his acclaimed latest album, *Nashville City Blues*, came out on Cimarron last year), and he is looking forward to a tour of the Northwest in October. He has also promised Steinblatt that he will perform at the North American Folk Alliance conference next February in Jacksonville, Fla.

Hardhit Music writer Talley, incidentally, is a BMI member. "We're not restricting ASCAP Presents . . . to ASCAP members," Steinblatt says, adding slyly, "Of course, if somebody wants to switch over, we won't stop them." He's now "rummaging around in the past" and has confirmed singer/songwriter **Tim Moore** for the November Makor production. Moore, who released several albums for Asylum in the '70s, wrote such hits as **the Bay City Rollers'** "Rock And Roll Love Letter" and **Art Garfunkel's** "Second Avenue." Steinblatt says, "We're taking a pop direction next time."

SGA Presents Songwriter Shows. The Songwriters Guild of America (SGA) recently presented several songwriter shows at Nashville's 3rd & Lindsley club as part of the 2001 national SGA Week, which also included activities in New York City and Los Angeles. Vince Gill headlined one songwriter show. Pictured in the left photo, from left, are songwriters Bob DiPiero and Chuck Cannon, SGA's Judie Bell, and songwriters Gill, Rick Carnes, and Janis Carnes. Pictured in the right photo, from left, are songwriters Buster B. Jones, Thom Bresh, William Lee Ellis, Lisa Carver, and Paul Craft; SGA's Southern regional director Rundi Ream; and songwriter/SGA Southern VP Casey Kelly.

Universal Blinks. Universal Music Publishing Group (UMPG) has signed MCA recording group Blink-182 to an exclusive worldwide publishing deal. The band's latest album, *Take off Your Pants and Jacket*, debuted at No. 1 on the Billboard 200 in the June 30 issue. Pictured at the Los Angeles signing in the back row, from left, are band manager Rick DeVoe, UMPG senior VP/CFO Michael Sammis, Blink-182's guitarist/vocalist Tom DeLonge and drummer Travis Barker, and UMPG worldwide president David Renzer. Pictured kneeling, from left, are UMPG VP of business affairs Robert Allen, Blink-182's bassist/vocalist Mark Hoppus, and UMPG executive VP of creative affairs (U.S.) Tom Sturges.

Begian Wins BMI'S Parker Prize. Big-band leader/composer Jamie Begian has won the second annual BMI Foundation/Charlie Parker Jazz Composition Prize for his piece, "Fuzzy Math." The $3,000 award, given to the writer of the best new work composed in the BMI Jazz Composers Workshop, was presented during the Workshop's annual showcase concert at Merkin Hall in New York. Pictured, from left, are BMI Jazz Composers Workshop co-musical director Jim McNeely, Begian, workshop director Burt Korall, and BMI VP of writer/publisher relations Charlie Feldman.

Satcher's Silver Platter. Sony/ATV Music Publishing Nashville recently presented a long-term, exclusive songwriting contract on a silver platter to songwriter/Warner Bros. recording artist Leslie Satcher. Pictured at the signing, from left, are Sony/ATV Music Publishing Nashville's Terry Wakefield, Satcher, and Sony/ATV Music Publishing Nashville's Donna Hilley and Don Cook.

BMG Songs Wisely Signs Wiseman. BMG Songs has signed a co-publishing agreement with country songwriter Craig Wiseman, whose hits include Lonestar's "Tell Her" and Tim McGraw's "Where the Green Grass Grows." Wiseman's future works will now be co-published by BMG Songs and Wiseman's Mrs. Lumpkin's Poodle/ASCAP; his back catalog with Daddy Rabbit Music/ASCAP has been purchased by BMG. Pictured outside BMG Songs' Nashville offices, from left, are BMG Songs president Scott Francis, BMG Songs VP of country music Karen Conrad, Wiseman and his dog Pester (aka Mrs. Lumpkin's Poodle), and BMG Songs senior creative director of country music Chris Oglesby.

New York's Sound On Sound Adds Sony Oxford, Second SSL 9000 J

BY CHRISTOPHER WALSH

NEW YORK—Sound on Sound Recording has made two major hardware acquisitions. After installing a Solid State Logic (SSL) 9000 J Series console in Studio B, an overdub/mix room, owner David Amlen opted to add a second 9000, this one in Studio A, in June. Most recently, he chose to install a Sony Oxford digital console in Studio C, replacing that room's previous digital board, a Neve Capricorn.

The second 9000, a 72-input console, comes from London's Townhouse IIand replaces a Neve VR in the facility's main tracking studio. Despite the popularity of the VR among a segment —albeit a small one, Amlen says—of mix engineers, a second SSL J Series makes business sense, given the strong preference for the 9000 throughout the industry and around the world.

"The unfortunate thing we've found is that there are few engineers in the city who like to mix on VRs," Amlen says. "In half those cases, their clients want to mix on a J. We're trying to stay around for the long haul, and there are things we've had to do as a result."

Several New York City studios still feature VRs, including Chung King, the Hit Factory, Manhattan Center Studios, Sony Music Studios, Soundtrack, and Right Track Recording.

ONE 9000 IS NOT ENOUGH

Despite the proliferation of the 9000, many studios are finding that one is not enough. A number of studios that had originally installed SSL's

Sound on Sound Recording has installed a second SSL 9000 J Series console, pictured here in Studio A, and a Sony Oxford digital console in Studio C.

Axiom-MT digital console have since exchanged it for a 9000, most recently Quad Recording in New York City.

"Mostly, everyone needs two," SSL's Rick Plushner notes, "because of the overflow work. You need to have another room that can handle it. People have gone on to three or four."

Sound on Sound's latest installation, the Sony Oxford, is housed in Studio C, a 5.1 mixing suite. At the upcoming Audio Engineering Society Convention, Sept. 21-24 in New York City, Sony will demonstrate Version 3.0 software for the Oxford.

"That is focused substantially on surround," Sony's Courtney Spencer explains. "In the current version of the software, we had a full surround implementation, but you were using multitrack busses, essentially reassigning in mix mode, to be used as the surround busses. With Version 3.0, we now establish a completely different set of surround program busses, so the multitracks remain available and apart from the surround busses."

Sound on Sound has also opened Studio E, a 24-bit, Pro Tools 5.1 suite with Digidesign ProControl for editing, pre-production, and recording environment.

"The two main rooms have been doing very, very well," Amlen says. "We're looking forward to the Oxford room doing very well also."

SEPTEMBER 1 2001 Billboard® Production Credits

BILLBOARD'S NO. 1 SINGLES (AUGUST 25, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE/CLUB-PLAY	DANCE/MAXI-SINGLES
TITLE Artist/ Producer (Label)	FALLIN' Alicia Keys/ A. Keys (J)	FALLIN' Alicia Keys/ A. Keys (J)	AUSTIN Blake Shelton/ B. Braddock (Giant)	YOU SET ME FREE Abigal/ Andy & The Lamboy (Groovilicious/Strictly Rhythm)	ALL OR NOTHING O-Town/ S. Mac (J)
RECORDING STUDIO(S) (Location) Engineer(s)	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	SONY TREE (Nashville) Ed Seay	BLUEHEAD (Little Ferry, NJ) Andrew Wadeson, Frank Lamboy	ROKSTONE, OLMYPIC (New York) Chris Laws, Matt Howe
CONSOLE(S)/ DAW(S)	Mackie 32-8	Mackie 32-8	Sony MXP 3056	Pro Tools	Neve VR, Otari Elite/ Pro Tools
RECORDER(S)	Tascam DA-98	Tascam DA-98	Sony 3348	Pro Tools	Radar, Radar II
RECORDING MEDIUM	Quantegy DA8	Quantegy DA8	Quantegy 457	Pro Tools	Radar, Radar II
MIX DOWN STUDIO(S) (Location) Engineer(s)	ELECTRIC LADY (New York) Russell Elevado	ELECTRIC LADY (New York) Russell Elevado	COOL TOOLS AUDIO (Nashville) Ed Seay	BLUEHEAD (Little Ferry, NJ) Andrew Wadeson, Frank Lamboy	ROKSTONE (London) Matt Howe
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	Digidesign ProControl	Pro Tools	Otari Elite
RECORDER(S)	Studer A820	Studer A820	Pro Tools	Pro Tools	Radar
MIX DOWN MEDIUM	BASF 900	BASF 900	Sony PCM 9000	Pro Tools	Radar
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	GEORGETOWN (Nashville) Denny Purcell	EUROPADISK (New York) Don Grossinger	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	IND	BMG

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Studio Monitor™

by Christopher Walsh

A PRO TOOLS MILESTONE: As the first No. 1 song recorded and mixed completely within the Pro Tools environment, **Ricky Martin's** "Livin' la Vida Loca" was a landmark recording for the computer-based system.

Nashville engineer **Ed Seay** says Pro Tools has reached another marker with **Blake Shelton's** "Austin" standing at No. 1 on Hot Country Singles &

SEAY

Tracks. Seay mixed "Austin" from Pro Tools using Digidesign's ProControl user interface, bypassing a traditional console—the first country recording, he states, to be created this way.

When the Warner Music Group (WMG) acquired the 50% of Giant Records that it did not previously own, the label's Nashville and Los Angeles offices were closed. Prior to closing, however, president **Doug Johnson** had installed a Pro Tools rig in the label's Music Row offices, with which he and Seay were mixing projects.

Despite Giant's closing, Seay and Johnson have continued to work at the space, dubbed Cool Tools Audio. "Pro Tools has been used as a tapeless recorder in the past," Seay says, "where they take the outputs directly into a 'normal' console and use it like a tape machine, but never in this way, where Pro Tools replaces the tape machine, the console, *and* the outboard."

Cool Tools Audio features a control room designed by **Michael Cronin.** "Doug and I have actually worked on several projects there," Seay says. "I've mixed a lot of records there, but a lot of them were for Giant, which didn't get a lot of stuff on the air in country."

"Austin" was, in fact, tracked to digital 48-track tape, Seay explains, but then transferred into Pro Tools. Overdubs were added before mixing, with ProControl, to a Sony PCM 9000 MO recorder at 48 kilohertz/24-bit. But significantly, Seay says, while "Livin' la Vida Loca," apart from vocals, was largely sampled sounds, "Austin" consists of traditional country instrumentation: acoustic guitar, bass, drums, piano, electric guitar, and lead and background vocals.

Can the full timbre of acoustic, stringed instruments and the harmonic overtones produced by a tube amplifier be faithfully captured on a hard-disk-based format? Yes, if the popularity of Pro Tools and stand-alone hard-disk recorders in Nashville, such as RADAR, is an indication.

But like RADAR, the sonic attributes of Pro Tools 24 is only part of the attraction. After recording and mixing for more than two decades on analog equipment and magnetic tape, Seay is equally enthusiastic about the convenience of Pro Tools.

"Like everybody else, I've been doing it the other way for years," he says. "It's really fun to do something a different way and make a different kind of record, now that it's 24-bit and the processing power is where it needs to be.

"It used to be that to edit your track, you had to go to another studio that had two tape machines, get two reels of tape, make a copy, and edit," he says. "Here, you can do it in three or four minutes, try your edit, if you like it, great, if you don't, no problem. It's such a brilliant way to work."

Beyond the sonic characteristics of Pro Tools and its impact on working procedure, the digital audio workstation is affecting the economics of the studio business as well, as the industry becomes familiar with its capacity.

For many years, Seay did the bulk of his engineering work at the Trident console-equipped Money Pit Studios. "After a while," he recalls, "my clients were saying, 'We want you to mix this, but we want to be able to recall it.' Because now, everybody—managers, labels, artists, A&R people—is hip to 'Just remix it and turn the high-hat up' or 'Change that word.' Conventionally, that's not easy. You start from scratch, because it's a Trident, a patch bay, bring in the gear, patch it up, make notes. So I moved a lot of the mixing work to SSL 9000s, which was good for recall, though it wasn't *quick* recall, *and* you're renting a room that costs $2,500 a day."

As analog becomes more a format for archiving and less for tracking, hard disk claims a greater share of projects. With every AES Convention, at which Pro Tools and related developers occupy a greater share of the floor, fewer disparaging voices are heard.

"You have to learn how to work it," Seay says. "No, it's not going to sound like an SSL, but an SSL doesn't sound like a Trident, and analog tape doesn't sound like digital tape. It's just something different. But obviously, it is not getting in the way of chart success."

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THE BILLBOARD SPOTLIGHT

Heineken presents Billboard BET R&B conference & awards hip hop

Billboard, BET, Heineken Join For Second Annual R&B/Hip-Hop Confab

BY GAIL MITCHELL

LOS ANGELES—The second annual Billboard/BET R&B/Hip-Hop Conference gets under way once again at the New York Hilton, Aug. 28-30. But, this year, something new has been added. In addition to Billboard hosting its first-ever R&B/hip-hop awards show, American Urban Radio Networks will be on hand to cover the awards festivities for a two-hour syndicated program. In addition to behind-the-scenes commentary, the program will present artist interviews and highlights from the actual ceremony.

The AURN special is slated for broadcast via the nationally syndicated *USA Music Magazine* and *Super Jam Survey* radio programs on Sept. 14-15. Among the major outlets on board are New York's WWRL, Los Angeles' KJLH, Chicago's WVAZ, Philadelphia's WDAS, Dallas' KRNB, Detroit's WGPR, Houston's KMJQ, Cleveland's WZAK, New Orleans' WYLD, Washington, D.C.'s WHUR, Kansas City, MO.'s KPRS and Pittsburgh's WAMO.

AWARDS-SHOW ATTRACTIONS

Presented in association with Heineken, the awards ceremony will feature performances by Warner Bros.' artist Jaheim, Blackground/Virgin's Tank, Loud/Columbia's Tha Liks, Goodvibe/Barak/JCOR's Mystic, and Epic act Ruff Endz. The roster of presenters includes Tank, Mystic, Professor Griff and Jaheim, as well as recently signed TVT act Naughty By Nature, Koch Records' RZA, Salt-N-Pepa's Cheryl "Salt" James and Dee Dee "DJ Spinderella LaToya" Roper, the legendary Bootsy Collins, J Records artists Jimmy Cozier and Product G&B, RCA artist Dante, TVT group Lil' Jon & The East Side Boyz, and Elektra/Roc-A-Fella artist Rell. Honoring the genres' best songs, performers and producers, awards will be handed out in 17 categories (see accompanying sidebar).

The awards show will cap off three days of showcases and panels. One of the panel highlights of this year's conference is the Thursday afternoon session "The Black Music Industry: Then & Now," where old- and new-school artists share their viewpoints on the current state of the industry. The panel boasts such participants as Bootsy Collins, Public Enemy's Professor Griff and newcomers Mystic and Rell.

Another conference highlight promises to be Wednesday's "Producers' Panel." During this session, the next generation of up-and-coming producers will talk about this very competitive aspect of the music business. Slated to share their stories are Rockwilder (Janet Jackson), Kawan "KP" Prather (Usher), Dru Hill's Nokio (DMX) and Nottz (Busta Rhymes).

SONGS AND SURVIVING

The five remaining panels will address an array of subjects, ranging from retail to publishing:

• "Behind the Song": Publishing and label A&R executives will present a no-holds-barred discussion of what happens behind the scenes in terms of licensing, demos, international publishing rights and other issues. Moderating this panel is Kris Fite, president of Classic Music Publishing. Joining her will be ASCAP VP of creative affairs, film & TV, special projects, membership group Jeanie Weems; Universal VP of creative urban affairs, East Coast, LaRonda Sutton; songwriter Shamora Crawford of Ground Breaking Music (Sony/ATV Music Publishing) and Winkler Law Firm principal Maury Winkler, whose clients include Mos Def, Nelly and the St. Lunatics, Cedric The Entertainer and Easy Mo Bee.

Continued on page B-12

"I think I have something to say. I'm looking forward to seeing the other panelists and seeing what they have to say. I'm one of those artists that have had longevity. A lot of times, you only find that with jazz artists or country artists. The shelf-life of some people is two or three years. I've been here since '86, and I was a DJ in high school. I also can speak to the now, because I have an album coming out Sept. 11. I hope to present in my own unique way." —Professor Griff

"Music has always been my first love and, even more than that, my saving grace. So I gotta tell you, it feels good to be recognized for doing something I love. Billboard was the first to write about me, and now they're the first to give me an award. Looking forward to sharing my Ghetto Love with everyone on the 30th." —Jaheim

And The Nominees Are...

Billboard Stages Its First R&B/Hip-Hop Music Awards Presentation

This year's Billboard/BET R&B/Hip-Hop Conference culminates with the magazine's inaugural R&B/Hip-Hop music awards show. The Aug. 30 event, presented in association with Heineken, will be staged at the New York Hilton. Awards will be given out in 17 categories, with the nominees as follows.

BEST R&B/HIP-HOP ALBUM
TP-2.com, R. Kelly (Jive/Zomba)
Ajustwanaseing (I Just Want To Sing), Musiq Soulchild (Def Soul/IDJMG)
Lovers Rock, Sade (Epic)
Hotshot, Shaggy (MCA)

BEST R&B/HIP-HOP SINGLE
"Missing You," Case (Def Soul/IDJMG)
"Put It On Me," Ja Rule Featuring Lil' Mo & Vita (Murder Inc./Def Jam/IDJMG)
"Promise," Jagged Edge (So So Def/Columbia)
"Stutter," Joe Featuring Mystikal (Jive)

BEST R&B/HIP-HOP ARTIST
Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
R. Kelly (Jive)
Musiq Soulchild (Def Soul/IDJMG)
OutKast (LaFace/Arista)

BEST R&B/HIP-HOP ARTIST, MALE
Ja Rule (Murder Inc./Def Jam/IDJMG)
Jay-Z (LaFace/Arista)
R. Kelly (Jive)
Musiq Soulchild (Def Soul/IDJMG)

BEST R&B/HIP-HOP ARTIST, FEMALE
Erykah Badu (Motown)
Sade (Epic)
Jill Scott (Hidden Beach/Epic)
Tamia (Elektra/EEG)

BEST R&B/HIP-HOP ARTIST, DUO OR GROUP
112 (Bad Boy/Arista)
Destiny's Child (Columbia)
Jagged Edge (So So Def/Columbia)
OutKast (LaFace/Arista)

BEST NEW R&B/HIP-HOP ARTIST
Jaheim (Divine Mill/Warner Bros.)
Lil' Bow Wow (So So Def/Columbia)
Musiq Soulchild (Def Soul/IDJMG)
Tank (Blackground)

BEST R&B/HIP-HOP SINGLES ARTIST
Jagged Edge (So So Def/Columbia)
R. Kelly (Jive)
Musiq Soulchild (Def Soul/IDJMG)
OutKast (LaFace/Arista)

BEST R&B/HIP-HOP ALBUMS ARTIST
R. Kelly (Jive)
Musiq Soulchild (Def Soul/IDJMG)
Sade (Epic)
Shaggy (MCA)

BEST RAP ALBUM
Rule 3:36, Ja Rule (Murder Inc./Def Jam/IDJMG)
Stankonia, OutKast (LaFace/Arista)
Hotshot, Shaggy (MCA)
Tha Last Meal, Snoop Dogg (No Limit/Priority)

BEST R&B/ HIP-HOP SINGLE, SALES
"Missing You," Case (Def Soul/IDJMG)
"Could It Be," Jaheim (Divine Mill/Warner Bros.)
"All For You," Janet (Virgin)
"Stutter," Joe (Jive)

BEST R&B/ HIP-HOP SINGLE, AIRPLAY
"Put It On Me," Ja Rule Featuring Lil' Mo & Vita (Murder Inc./Def Jam/IDJMG)
"Promise," Jagged Edge (So So Def/Columbia)
"Love," Musiq Soulchild (Def Soul/IDJMG)
"Danger (Been So Long)," Mystikal (Jive)

BEST RAP SINGLE, SALES
"What Would You Do?," City High (Booga Basement/Interscope)
"Bow Wow (That's My Name)," Lil' Bow Wow (So So Def/Columbia)
"My Baby," Lil' Romeo (Soulja/No Limit/Priority)
"Ms. Jackson," OutKast (LaFace/Arista)

BEST SONGWRITER
Mike City
Chad Hugo
R. Kelly
Pharrell Williams

BEST PRODUCER
Mike City
Jermaine Dupri
The Neptunes
Timbaland

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Profit By Association:

Mainstream Marketers Step Up Their Courtship Of Black Pop

Not only are urban artists selling music by the truckloads, they're also helping major corporations market and sell their products. Everyone, from Sprite and Foot Action to Radio Shack and American Express, is tapping the shoulders of black artists, wooing them with endorsement and licensing deals, tour sponsorships and more.

BY RHONDA BARAKA

As the appeal of urban music extends beyond its usual boundaries and makes its foray into mainstream culture, opportunities for black artists to reach new audiences—and make more money—abound.

Not only are urban artists selling music by the truckload, they're also helping major corporations market and sell their products as well. Everyone, from Sprite and Foot Action to Radio Shack and American Express is tapping the shoulders of black artists, wooing them with endorsement and licensing deals, tour sponsorships and various opportunities that will align their brands with the industry's biggest and brightest stars. "Music has sold products forever," says James Cruz, VP of marketing and promotion for Violator Records and Management. "Music can sell anything because music speaks to the consumers' emotions." Cruz, a former marketing manager for Reebok, has assisted the artists on the Violator roster—among them Busta Rhymes, Missy Elliot and, most recently, Maxwell—in securing lucrative sponsorship and endorsement deals with companies like Mountain Dew, Pepsi and Ford Motors, respectively.

"We like creating a newfound audience for them," he says, "while at the same time synergizing their images for the right corporate sponsors."

BUSINESS PARTNERSHIPS

RCA Records' three-and-a-half-year-old strategic business development division was formed to build partnerships between the label's artists and corporate America. Kenetta Bailey, senior director of the division, formerly worked in the marketing departments of Pepsi and Kraft Foods. Her four-person department, helmed by former Fox Video executive Joe Dimura, works a roster of about 200 pop, rock and urban acts, but no more than 20 at any given time.

Says Bailey, "We seek to establish integrated marketing and promotions programs that build awareness of our artists and ultimately help sell records, because the reality of the situation is we are paid on record sales."

Violator's Cruz

Bailey says the campaigns that RCA has done (including those for Kevon Edmonds, Tyrese and Coko) have benefited the corporations and the artists. "If you've got a record out in the marketplace or you're setting up to release a record very shortly after these campaigns begin running, that's a lot of exposure that the record label would not be able to afford," she explains. "These blue-chip companies can afford a half-a-million-dollar ad campaign."

Bailey says deals run the gamut, noting, "It can be music used in a promotional spot or a brand spot. It can be an artist appearance or a music video used in a television campaign. It can be an artist in a print campaign or an artist wearing a product. It can include sponsorship of tours, and it can include promotions in record stores, which gives corporate brands distribution in a place where they would never have distribution normally."

COKE GOES WITH MUSIC

Philip Polk, manager of national consumer promotions for Coca Cola, says his company relies heavily on the use of music to reach its audi-

RCA's Bailey

ence. "We know intuitively that one of the strongest touch points with any consumer—particularly young African Americans—is entertainment," he says. "That's one of the most relevant ways to integrate Coca Cola into the lives of folks on an everyday basis." Polk says Coca Cola, which has been a title sponsor of the Essence Music Festival for four years, always seeks new ways to tie into the music industry, but the company often chooses to build campaigns around music genres instead of specific artists.

"We know that people involved in urban music set trends more readily than those in other genres," he explains, "so it does create a really good vehicle for us to get a product message out. But, when it comes to individual artists and celebrities, it becomes a little trickier, because you've got to make sure you get somebody that is going to tie in directly to what your brand product is. What we've done more frequently is latch on to a genre of music—be it R&B or neoclassic soul—and relate Coke to that experience." Polk says the Coca Cola brand that has most often used urban and hip-hop artists is Sprite, which, in addition to sponsoring the *Soul Train Music Awards*, has worked with Heavy D, KRS-One, Kid 'N Play, Eve, Goodie Mob, Common and Missy Elliot.

When it comes to matching artists and brands, marketers and artists agree: The partnership must be credible, and the artist should feel comfortable with the product.

NO SMOKE FOR TYRESE

R&B singer/actor/model Tyrese, who first came to the attention of the music industry via a Coca Cola commercial, says he likes to be aligned with already-successful companies and shies away from endorsing tobacco products as well as those of a sexual nature. "I try to represent class and do things in a classy way," he says, "so, when your demeanor is consistent, it attracts people who would like for you to represent their companies." Tyrese says he realizes the impact an artist's endorsement can have: "A lot of things aren't really set in stone in people's heads until

Coca Cola's Polk

you get somebody famous to actually say the same words you've been saying all year. If we match the direction that they're going in, we're able to help each other."

Having done campaigns for Guess and American Express, Tyrese says he wants to be "the Michael Jordan of music." "I want to be the most-sponsored guy in singing history because, like never before, blacks are influencing America and influencing the world, and I just want to be able to deal with these major corporations and bring a little texture to the brand. I want to go to different companies that people wouldn't necessarily associate us with."

Despite his broad acceptance as a model and spokesman, Tyrese says his success has not translated into record sales the way he had hoped. "Music is my first love," he says. "I only do things outside of music to bring more awareness to my music. I didn't start modeling saying, 'I want to be huge as a model. Yet, all of the things I've done outside of music have upstaged my musical career, and I've been really sad about that lately."

IMAGE CONFLICTS

Just as a strong campaign can potentially overshadow a singer's career, a bad choice by an artist can hurt his or her chances for future endorsements. Jonnetta Patton, who manages her son Usher, says they've turned down lucrative deals because they thought Usher's affiliation with the products might conflict with his image. "We're very cautious about whom we endorse because of his image and where he is going," Patton claims. "Usher is a trendsetter. Just like we're looking for certain things, there are certain corporations that are looking for that clean-cut artist."

R&B singer Eric Benet, who has recently done campaigns for Jeep and Radio Shack, agrees that artists must make careful choices. "I think there are some unpopular products out there, and artists are basically walking on thin ice, anyway, no matter how successful you are," says Benét. "We're not like athletes: If you're having a great season and you're an MVP or close to it, you can be associated with whatever; you're not so dependent on the public's perception of you for your livelihood and your well-being. You're dependent upon your talent, and that's a real comfortable place to be in. But, as an artist, the masses are so fickle, and what's in and what's not in changes so frequently that you're always one whack song away from oblivion."

NO COMPROMISE

Benét says he doesn't base his endorsement decisions on money. "My deciding factor is what makes sense to me and my lifestyle," he says. "I wouldn't feel right endorsing something that I wouldn't use." And Benet doesn't view the use of his celebrity by corporations as an artistic or ethical compromise. "To me, it feels like just telling some friends about a product that worked out for me. I think it could very well be a situation where you could just be a whore and start having bad public perception. I don't feel like I'm selling out or that I've overextended my visibility or compromised my ethics or morals."

On the corporate side, RCA's Bailey says the task is to identify the artist who best fits the brand and its target audience. "Some brands are more youthful and less adverse to taking a risk," she explains. "Pepsi's a very irreverent brand, and they look for artists that embody that character. If you have a kid-focused product [like Kraft], you're really not going to go after hip-hop artists and rock

Continued on page B-12

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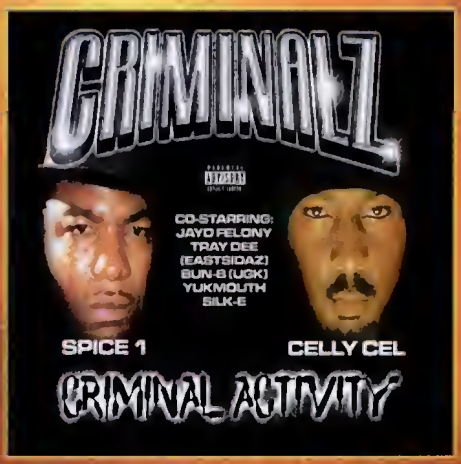

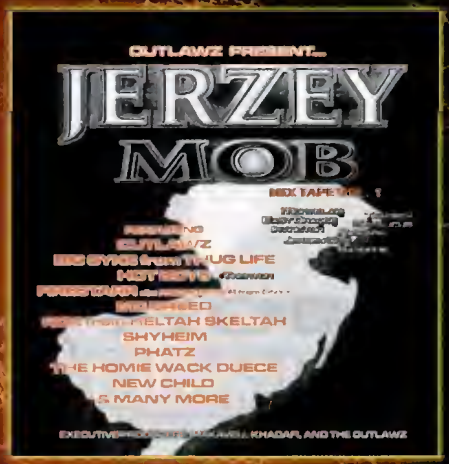

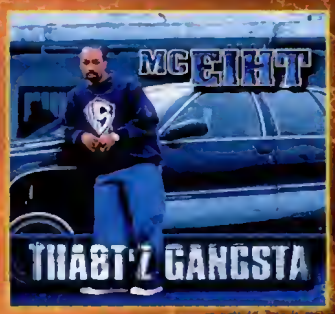

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Hail The Teenocracy!

Young Urban Teen Acts Busting Out Big-time

First it was Britney and the Backstreets. Now, scores of black kid-pop acts are aiming high and hitting their marks. Why now, and how did it happen?

BY MARCI KENON

Fourteen-year-old vocalist Sammie [Bush] cracked the door with the release of his Freeworld/Capitol debut album *From the Bottom To the Top*, which has sold more than 700,000 units according to SoundScan. The similarly teenaged rapper Lil' Bow Wow (aka Shad Moss) busted the door open with his So So Def/Columbia debut album, *Beware of Dog*, selling more than 2 million units since its release. Lil' Romeo (aka Percy Romeo Miller), 11-year-old son of rapper/entrepreneur Master P, continues to feed the insatiable appetites of the pre-teen and teen record buyers with his eponymous Soulja/Priority debut album, released July 3. Lil' Romeo is the youngest rapper to hold the No. 1 spot on the Hot R&B/Hip-Hop Singles & Tracks chart, with the lead single "My Baby," and his album debuted at No. 6 on the Billboard 200.

"The Jackson Five and New Edition made way for the Osmonds and New Kids on the Block, respectively," says David McPherson, executive VP of A&R/urban music at Epic Records, which boasts a teen roster that includes newcomers B2K and 3LW, whose eponymous debut album has SoundScanned better than 1 million units to date. "Almost the reverse has happened now, with the Backstreet Boys, 'N Sync and Britney Spears leading the charge."

Signed at 13: Lil' Johnny

LOOKING FOR IDOLS

Mark Cheatham, VP of touring at International Creative Management (ICM), agrees. "There are a lot of young girls between the ages of 10 and 18, maybe even younger, who are looking for young African-American teen idols," Cheatham says. "There haven't been any teen heartthrobs who can tour on a national level. The biggest tour I have going out that's hitting that demographic is Usher."

Usher begins his next concert schedule in February for a seven-week, 30-date tour and follow-up summer stint. The supporting acts are expected to be young acts that also cater to the teen market. Cheatham is also preparing an October-November run for B2K, a teen quartet, whose Epic debut album, *B2K Is Hot*, drops this fall.

"B2K is going to hit this market in a major way," Cheatham says of the Los Angeles–based group discovered by Chris Stokes, who developed teen trio Immature (now known as IMx).

MILLION-UNIT MARCH

For artists like Usher who attract a young, mostly female demographic, touring and merchandising become lucrative avenues. Lou Pearlman, the boy-band guru who launched the careers of Backstreet Boys and 'N Sync, boasted that these groups—along with LFO and *O*-Town—have made more than $2.2 billion in album sales and merchandising (Billboard Feb. 24, 2001). Nonetheless, income for successful urban artists targeting a comparable audience pales to that of mainstream groups, whose individual tours can gross well over $100 million.

Lil' Bow Wow's recent 45-show tour grossed an estimated $4 million in ticket sales and more than $1 million in merchandising, according to reps at Atlanta Worldwide Touring, a subsidiary of So So Def/Artistic Control, owned by artist/producer Jermaine Dupri. "I've sold 2 million records to a black audience," Dupri says. "Two years ago, people were saying in Billboard that, if you are a black artist, you can only sell a million records to a black audience."

Master P's strategy for Lil' Romeo is to aim for mainstream success out of the gate. "Right now, it's about getting out there in the marketplace and not just being considered an urban entertainer," he stresses. "Romeo has urban music, pop music and Latin-flavored music on his record. There is something for everybody."

Dupri has a stellar reputation for working with young acts like Kris Kross, whose 1992 debut, *Totally Krossed Out*, has sold close to 4 million units, according to SoundScan. So So Def/Columbia recording artist Da Brat, who has scored two gold and one platinum album, is another example of the young talent Dupri has groomed for stardom.

"Jermaine knows what kids want, and he's a great songwriter/producer," says Alison Ball-Gabriel, VP of A&R/urban music division at Warner Bros. Records, who signed Lil' Johnny and tapped Dupri to work on his debut album, *I Got You*, which bowed last month. "He takes these kids under his wing, and he nurtures them into great artists. He really created Lil' Johnny's sound."

SONGWRITING AND SPECIALS

Other young acts expected to draw the pre-teen and teen markets include Cherish, four sisters ranging from 14 to 18-years-old and signed to Atlanta-based Arizen/Warner Bros. Records, owned by songwriter/producer (TLC, Eric Benet) Manuel Seal Jr. "Their father [Charles King] developed them," says Seal, who has also signed teenaged songstress Ty. "They wanted to sing, so he nurtured them and brought them a long way. I taught them how to write and how to complete songs."

Stellar rep: Jermaine Dupri

Staying ahead: Lil' Bow Wow

Jahe Allah, owner of Las Vegas–based independent label Lost Found Records, is developing a 15-year-old set of twins called Lady. "They come from a rough upbringing, so they are pretty grown," Allah says of the duo expected to bring the "keeping it real" perspective to the teen market. "We are making the music strong and creating a balanced imaged. We don't want to just compete with another teen act. We want to be strong enough to knock out Aaliyah and Destiny's Child."

"It's great for African-American teens to have something to lose their minds over," says Stephen Hill, VP of music programming at BET, the network given a lot of credit for the success of Lil' Bow Wow and Lil' Romeo. "It's definitely great for us to have a focus to expand and create additional programming around. We've done a number of shows with Bow Wow. All of them have been extremely high in ratings."

Two BET specials featuring Lil' Bow Wow are in the network's top-10-rated shows for the September 2000-September 2001 season. BET reps expect similarly high ratings for Lil' Romeo's *Access Granted* special which initially aired July 17.

ACTS COME AND GO

Cynthia Horner, editorial director of the urban teenzine *Right On!*, has seen young acts come and go over the last 30 years and feels compelled to talk with parents about the impact the pressures of the business can have on youngsters. "Sometimes, parents are living vicariously through their children, coercing them into doing things that they are not interested in or have not developed the self-confidence to compete in professionally," Horner says.

Nonetheless, it seems that those who see the light of day are prepared for the big break and relish the opportunity. "I've always loved singing," says 16-year-old Lil' Johnny (aka Johnny Ray Manuel, Jr.), who recently toured with Lil' Bow Wow. "My dad took me to a local producer, and we recorded my demo. I got signed at 13."

J-Boog (aka Jarell Houston) of B2K says that singing professionally has been a dream of all the members, who also performed on the Lil' Bow Wow tour. But J-Boog admits that even early fame has its price. "The hardest part is that people look at you to see if you are changing," says the 16-year-old. "Backstage, there might be a fan and a family member. You have to act like J-Boog of B2K. Family sometimes doesn't understand that. They are like 'Oh, he's cocky now.'"

Lil' Bow Wow is gearing up for the next level of his career, which he says is "staying ahead of the competition by practicing and working hard."

Lil' Romeo, who performs on the Sept. 10 date of Michael Jackson's 30th-anniversary concert at Madison Square Garden, already has his sights on the big time in another arena. "I want to be an NBA basketball player," says the artist, who was recently tapped to do a Nickelodeon series. "But right now, I'm going to school and focusing on my music." ■

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LIL BOW WOW	SO SO DEF/COLUMBIA
MUSIQ SOULCHILD	DEF SOUL/IDJMG
TANK	BLACKGROUND

TOP R&B/ HIP-HOP SINGLE • SALES

MISSING YOU	CASE	DEF SOUL/IDJMG
COULD IT BE	JAHEIM	DIVINE MILL/WARNER BROS.
ALL FOR YOU	JANET	VIRGIN
STUTTER	JOE f/MYSTIKAL	JIVE

R&B HIP-HOP SONGWRITER OF THE YEAR

MIKE CITY
CHAD HUGO
R. KELLY
PHARRELL WILLIAMS

THA LIKS

R&B HIP-HOP INDEPENDENT LABEL OF THE YEAR

KOCH
LOUD
TOMMY BOY
TVT

TOP R&B/HIP-HOP ARTIST • MALE

JA RULE	MURDER INC./DEF JAM/IDJMG
JAY-Z	ROC-A-FELLA/DEF JAM/IDJMG
R. KELLY	JIVE
MUSIQ SOULCHILD	DEF SOUL/IDJMG

TOP R&B/HIP-HOP ARTIST • FEMALE

ERYKAH BADU	MOTOWN
SADE	EPIC
JILL SCOTT	HIDDEN BEACH/EPIC
TAMIA	ELEKTRA/EEG

MYSTIC

TOP R&B/HIP-HOP SINGLES ARTIST

JAGGED EDGE	SO SO DEF/COLUMBIA
R. KELLY	JIVE
MUSIQ SOULCHILD	DEF SOUL/IDJMG
OUTKAST	LAFACE/ARISTA

TOP R&B/ HIP-HOP SINGLE • AIRPLAY

PUT IT ON ME	JA RULE f/ LIL' MO & VITA	MURDER INC./DEF JAM/IDJMG
PROMISE	JAGGED EDGE	SO SO DEF/COLUMBIA
LOVE	MUSIQ SOULCHILD	DEF SOUL/IDJMG
DANGER (BEEN SO LONG)	MYSTIKAL f/NIVEA	JIVE

TOP RAP SINGLE SALES

WHAT WOULD YOU DO?	CITY HIGH	BOOGA BASEMENT/INTERSCOPE
BOW WOW (THAT'S MY NAME)	LIL BOW WOW	SO SO DEF/COLUMBIA
MY BABY	LIL' ROMEO	SOULJA/NO LIMIT/PRIORITY
MS. JACKSON	OUTKAST	LAFACE/ARISTA

R&B HIP-HOP PRODUCER OF THE YEAR

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JERMAINE DUPRI
THE NEPTUNES
TIMBALAND

YOUR HOSTS

august 30, 2001
new york city

ALEX THOMAS

ANGIE MARTINEZ

JAHEIM

TOP R&B/HIP-HOP SINGLE

MISSING YOU	CASE	DEF SOUL/IDJMG
PUT IT ON ME	JA RULE f/ LIL' MO & VITA	MURDER INC./DEF JAM/IDJMG
PROMISE	JAGGED EDGE	SO SO DEF/COLUMBIA
STUTTER	JOE f/MYSTIKAL	JIVE

TOP RAP ALBUM

RULE 3:36	JA RULE	MURDER INC./DEF JAM/IDJMG
STANKONIA	OUTKAST	LAFACE/ARISTA
HOTSHOT	SHAGGY	MCA
THA LAST MEAL	SNOOP DOGG	NO LIMIT/PRIORITY

TOP R&B/HIP-HOP ALBUMS ARTIST

R. KELLY	JIVE
MUSIQ SOULCHILD	DEF SOUL/IDJMG
SADE	EPIC
SHAGGY	MCA

R&B HIP-HOP MAJOR LABEL OF THE YEAR

ARISTA
COLUMBIA
DEF JAM
JIVE

TOP R&B/HIP-HOP ARTIST DUO OR GROUP

112	BAD BOY/ARISTA
DESTINY'S CHILD	COLUMBIA
JAGGED EDGE	SO SO DEF/COLUMBIA
OUTKAST	LAFACE/ARISTA

RUFF ENDZ

BILAL

TOP R&B/HIP-HOP ALBUM

TP-2.COM	R. KELLY	JIVE
AIJUSWANASEING	MUSIQ SOULCHILD	DEF SOUL/IDJMG
LOVERS ROCK	SADE	EPIC
HOTSHOT	SHAGGY	MCA

TOP R&B/HIP-HOP ARTIST

JAY-Z	ROC-A-FELLA/DEF JAM/IDJMG
R. KELLY	JIVE
MUSIQ SOULCHILD	DEF SOUL/IDJMG
OUTKAST	LAFACE/ARISTA

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GLOBAL RAP-UP:

Homegrown Hip-Hop Covers The World

Every country adapts the sounds of hip-hop and R&B to its own culture, as evidenced by these dispatches from Billboard's global team of correspondents.

LONDON—With the late-summer release of the new single and album from British R&B singer Beverlei Brown, the U.K. independent label Dome Records has experienced a bit of déjà vu all over again. "In all honesty, we did first consider signing Beverlei Brown to Dome back in 1996, when her former record label went out of business, but we didn't go ahead at the time because we weren't sure how people would react to our replacing one Beverley with another," says Peter Robinson, managing director of Dome, referring to former Dome star Beverley Knight. Five years later, Brown—who has backed the likes of Fine Young Cannibals, Chaka Khan and Brand New Heavies—makes a confident Dome debut with the single "Somebody Knows How You Feel" and the album *Next to You*. For Dome, which bills itself as the "Home of U.K. R&B," Brown's album showcases a very fine singer with quality songs, such as the superb mid-tempo soulful ballads "In the Summer Time" and "Unhappily Ever After." Colin "Bigger" Bartlett, an East London R&B retailer and radio presenter, has been airing tracks off the Japanese import version of the album since March. "The class and quality shown on Beverlei Brown's album is second to none," he says. "U.K. production has grown immensely in the past few years, and the huge void that was once evident between the U.K. and America's production is getting smaller and smaller. Full Crew come with some wonderful production on this album." One of the Full Crew-produced tracks, "Best Friend," was used to re-introduce Brown earlier this year on the Dome compilation *Soul Power*. Adds Robinson, "She has a lot of experience, a good attitude and an excellent voice. Plus, we have crafted a debut album that is full of good songs in a variety of soul/R&B styles. It isn't one-dimensional."—*Kwaku*

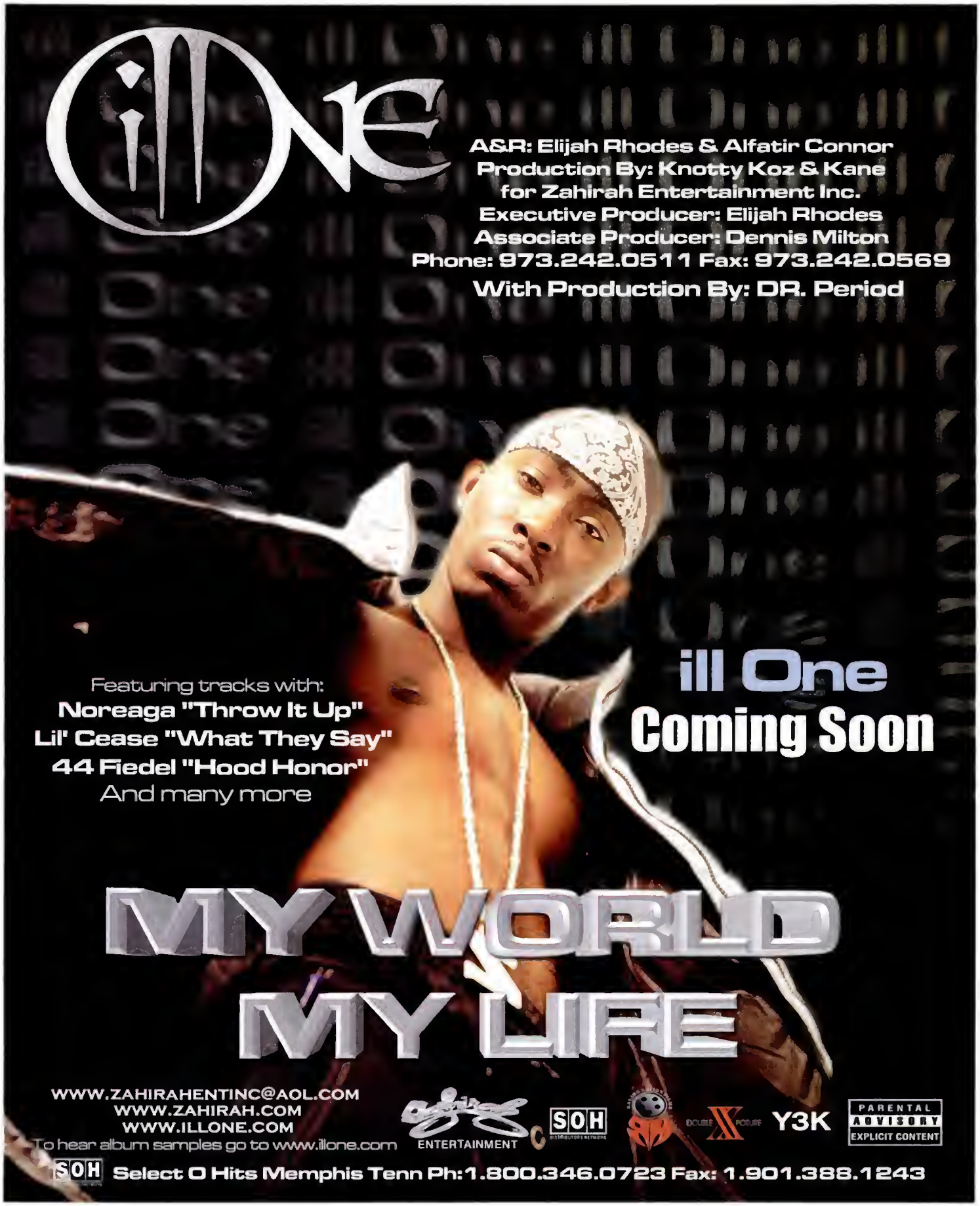
TOKYO—Universal Music K.K., confident that rap's popularity in Japan is not just a passing fad, last year set up the Def Jam Japan label—the first rap/hip-hop specialty imprint launched by a major Japanese record company. "Rap and hip-hop have become a natural part of the Japanese music scene," points out Kazu Koike, VP of the company's Universal International division, which includes Def Jam Japan. The first Japanese act signed to Def Jam Japan was Nitro Microphone Underground, a seven-member rap group from Tokyo. NMU's eponymous debut album, which came out on Tokyo indie label Reality Records last November, was re-released by Def Jam Japan on Dec. 27. The album has sold 100,000 units, according to DJJ, including about 20,000 units on Reality. In June, NMU lead vocalist Dabo released a brilliant solo album, *Platinum Tongue*. Various Japanese DJs produce the individual tracks on *Platinum Tongue*, which comprises hardcore cuts such as the title track, more soulful stuff like "Pinky-Dakara, Sono Te wo Hanashite" (featuring Japanese R&B singer Tyler) and deep chill-out material such as the superlative closing track, "Zero (Mukasee Mukasee Mix)." According to Def Jam Japan, *Platinum Tongue* sold some 50,000 copies in the first two weeks after its release. That's further proof that rap and hip-hop are now an integral part of the Japanese music scene. Def Jam Japan is now looking at the possibility of marketing its domestic acts internationally. —*Steve McClure*

MUNICH—The eponymously titled debut solo album by 23-year-old rapper Samy Deluxe (EMI) entered the German charts earlier this year at No. 2 and settled in for a long stay. What appears to be an overnight success is based on six years of hard work at building a fan base here. Starting out at age 16, Sam Semilia, a.k.a. Samy Deluxe, made a name for himself at MC battles and jams in the underground scene and rapidly gained popularity due to his rap skills and self-penned, socially critical, German-language lyrics. By touring for three years, he built up a fan following due to his street credibility, which earned him respect within the German hip-hop community. Prior to his EMI deal, Samy Deluxe was signed to Eimsbush Entertainment in his hometown of Hamburg, which released his previous vinyl productions. In 1998, 500 copies of a white-label 12-inch titled "Pures Gift" (Pure Poison) sold out in one weekend. In 2000, his group Dynamite Deluxe released the album Deluxe Soundsystem on EMI, which also hit the charts. All this laid the groundwork for his solo debut. "He is Germany's undisputed best MC and, due to his personality, is one of the few rappers with a lot of charisma," says Tanja Teufel, product manager at EMI in Cologne. "He does his thing, speaks his mind and is therefore a role model who has the admiration of the fans." The son of a German mother and Somalian father, Samy Deluxe joined recently with other rappers of German-African descent such as Xavier Naidoo under the billing of Brothers Keepers on the single "Adriano (Last Warning)." The song takes a stand against racism and has become a top-5 hit. Proceeds from the release are funneled to victims of right-wing violence. This summer, Samy Deluxe performed 14 shows at such notable open-air festivals as Rock am Ring at the Nuerburgring race track and Rock im Park in Nuremberg, along with such luminaries as Bon Jovi. After other high-profile appearances, he is set for a headlining tour of 2,000-plus capacity venues this October. —*Ellie Weinert*

STOCKHOLM—The term "Swedish R&B" seems rather contradictory by nature, but the newly signed Polar Music/Universal duo Chana is fighting what they see as extraordinary odds to break out worldwide. "It's hard coming out as an R&B act in Sweden, because, if you sing in Swedish, you have that competition," says vocalist Anna Lidner. "But, in English, you have to compete with Janet Jackson and others. It's hard for Swedes to accept R&B from Sweden, because they want it from America or England." The 18-year-old singer is the daughter of a jazz drummer and a piano teacher, but, although she recently graduated from music school, she doesn't play any instruments in Chana. Two years ago, Lidner met DJ/producer Charlie Tamakloe, nine years her senior and a native of Ghana. "I used to produce rappers in Malmö," say Tamakloe, "including the group Excel on Warner, which [cut] Lionel Ritchie's 'All Night Long,' and one track for Permanent, a group from Malmö on BMG Denmark that raps in English." After meeting, the duo immediately began writing and recording together. Their moniker, Chana, is an amalgam of Charlie and Anna's names and Ghana. "Blaming Me," their debut single, was released in late May and became a hit on national radio, going top-30 on the sales chart. Their debut album, *Here to Stay*, was completed prior to their deal with Polar, on the heels of signing with Universal Publishing. Its arrival was set up by the late-summer release of their second hook-laden single, "Stupid." It is chock-full of the syncopated beats of "Blaming Me," but without the rapid-fire vocals laid down on the first track, a move that Lidner sees as a plus in Sweden. Referring to their live appearances, Tamakloe says, "'Stupid' is probably the [song] the crowds like the best. It's really a good song, and that's why we're releasing that as a second single." —*Jeffrey DeHart*

Sweden's Chana

MELBOURNE—As Australian record labels try to predict the next musical trend Down Under, 17-year-old Queensland-born Tali, a solo R&B singer, has put up her hand. Signed to Michael Gudinski's Liberation Records, she's seen her debut single, "Whatever," develop into a chart hit since its release in June. Her multi-colored dreads and sassy way of dressing have also attracted attention from fashion-magazine editors. The youngest of three siblings, Tali (pronounced Tar-lee) was enrolled in a drama course at the local entertainment academy at age 8. "I wanted to act, but the teacher said, 'You've a great voice, you should do more with it.' So I entered talent quests and sang at fetes and school functions, doing stuff by Vanessa Williams and Mariah Carey, that whole R&B thing," she says. At 14, Tali was in a studio cutting demos when she was spotted by writers and producers Shane Monopoli and Paul Wiltshire. They liked that her earthy R&B tone was melodic enough for radio, and the three started writing together. Says Warren Costello, Liberation's managing director, "What impressed us was the quality of the songs. She and her two producers essentially came to us with a finished album. She has a smart head on her shoulders—and with a real charisma, which few teenage artists have. She's only had one singing lesson and didn't like it, and she has a killer voice. How many contemporary artists would say their loves range from Aretha Franklin to the Beach Boys?" —*Christie Eliezer*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Heineken presents Billboard BET R&B hip hop conference & awards

CONFERENCE

Continued from page B-2

• "Surviving the Downsizing": Music-industry players who have survived staff layoffs and career shifts as a result of consolidation and the recent economic downturn share their experiences and explain how they've managed to resurface. Billboard's Gail Mitchell will lead the discussion with Rainmaker, LLC president James Andrews, Fortress Management/Hidden Beach consultant Thomell Jones, TaylorMade Media president Karen Taylor, JS Media Relations' Juanita Stephens, and Ed Strickland, GM of music-distribution company Jadanansi Music Group.

• "The Independent Viewpoint": Alan Grunblatt, president of In the Paint/Koch Records and executive VP of Koch Entertainment, moderates this session, which will focus on the trials, tribulations and successes encountered by independent labels. Among those on hand will be Violator principal Mona Scott, founder of Monami Records, and Vincent Carroll, a partner in new indie label, New Jersey–based 280 East Records.

• "Finding the Right Mix": Billboard's Minal Patel helms this panel, which will concentrate on assessing the DJs' role in breaking new music. Members of this panel include DJ Red Alert and the Wonder Twinz.

• "Retail Rap": Veteran retailer George Daniels of Chicago mainstay George's Music Room takes charge of this session, during which panelists will discuss their take on what the future holds for music retailers. Among the scheduled panelists is Janine Horton, national sales manager/urban at Elektra Records, and Kaliym Oduro, urban-marketing specialist for Universal Music & Video Distribution.

"I'm excited. I'm performing and presenting and doing a panel. I was really surprised when my manager called me about it, because that's kind of big. I imagine I'll be performing 'The Life' because that's my single. I'm just starting out to the rest of the world, but I've been doing this for 11 years. I have a lot of experiences to share. It should be very cool."
—Mystic

For continuous updates on the 2001 Billboard/BET R&B/Hip-Hop Conference and Awards Show, please visit www.billboard.com/events/rb. ■

MAINSTREAM MARKETERS

Continued from page B-4

artists, because the lyrics in many of those songs are not kid-friendly. You're generally going to go after more pop artists."

FOREIGN TRANSLATION

Just as corporations have to find the right fit in an artist, they also have to find common ground with the record labels with whom they partner. And that, says Sheri Huguely, owner of Glue, a four-year-old Atlanta-based marketing firm that develops partnerships between corporations and the entertainment industry, can be challenging. "Corporate America speaks Chinese, and the entertainment industry speaks Russian," she says. "The biggest problem is that everything about corporate America and the entertainment industry is different. The only real similarity is the fact that they're going after the same audience."

Huguely says Glue, whose clients include Aquemeni Records and Foot Action, tries to help the parties communicate effectively and "understand the value that the other partner is bringing to the partnership."

Violator's Cruz thinks labels and corporations are finding common ground, each striving to be a little more like the other. "I see the fields of play becoming close," he opines. "I see corporate executives working a lot closer with corporate music executives. I see the music industry becoming more professional while, at the same time, the corporations are becoming more business-savvy and trendy. Corporate America is plucking a lot of music professionals to come in and be more professional and do more things on their side, and the music industry is identifying those corporate executives who make sense, who can fit into their music divisions." ■

Coming Right Up

NEW RELEASES

SEPTEMBER

6 Shot, The Actual Meaning(Tommy Boy)
Allure, Sunny Days (MCA)
Babyface, Face 2 Face (NuAmerica/Arista)
Richard Burton, Ballamore (MCA)
Cadillac Tah, untitled (Murder Inc./Def Jam)
Cee-Lo, untitled (Arista)
Coo Coo Cal, Disturbed (Tommy Boy)
Desperidos, untitled (Koch)
DMX, The Great Depression (Def Jam)
Dungeon Family, untitled (Arista)
Fabolous, Ghetto Fabolous (Desert Storm/Elektra)
Grand Puba, Project Heat (KELA/In the Paint)
I.G.T., The Alpha and the Omega (Free World/Loud)
Jay-Z, untitled (Roc-A-Fella/Def Jam)
Kelis, Wanderland (Virgin)
L.A. Symphony, Call It What You Want (Squint Entertainment)
Latrelle, untitled (NuAmerica/Arista)
Gerald Levert, Gerald's World (Elektra)
Likwit Crew, untitled (JCOR)
Lil' D, Meet Me at the Playground (Priority)
Lil' Troy, Back to Ballin' (KELA/In the Paint)
Lina, Stranger on Earth (Atlantic)
Luke Presents Peanut Butter & Jelly Feat. Chip Man, untitled (KELA LUKE Records)
Main Source, Breaking Atoms/Fuck What U Think (Wild Pitch/JCOR) (reissue)
Masta Ace, Disposable Art (JCOR)
Mobb Deep, untitled (Loud)
N*E*R*D, In Search of .... (Virgin)
Nivea, Nivea (Jive)
Nucci Rey-O, American 21-That's the Ball Game (MCA)
Professor Griff, And the Word Became Flesh (The Right Stuff/EMI)
Prophet Jones, Prophet Jones (University/Motown)
Rell, The Remedy (Roc-A-Fella/Elektra)
Slum Village, Trinity (Barak/JCOR)
Syne, untitled (Bad Boy/Arista)
T.I., I'm Serious (Arista)
Too $hort, Chase the Cat (Jive)
Wiz Dinero, The Cartel's Hitman (MCA)
KeKe Wyatt, Soul Sista (MCA)

OCTOBER

Black Rob, untitled (Bad Boy/Arista)
Toni Braxton, untitled (LaFace/Arista)
Cadillac Todd, The Great White Pimp (Koch/In the Paint)
Athena Cage, The Art of a Woman (Priority)
C-Murder, C-P-3.com (Priority)
dead prez, untitled (Loud)
Ja Rule, Pain Is Love (Murder Inc./Def Jam)
La Chat, untitled (Hypnotize/In the Paint)
Lil' Keke, untitled (Koch/In the Paint)
Ludacris, Word of Mouth (Def Jam South)
Luke, Luke Christmas (Luke Kela/ Koch)
Christina Milian, Christina Milian (Def Soul)
Outlaws Feat. Tupac, untitled (Kela/In the Paint)
Pink, untitled (Arista)
Q-Tip, Kamal the Abstract (Arista)
Ras Kass, Van Gogh (Priority)
Scarface, untitled (Def Jam South)
Spontaneous, First Man on the Moon (Goodvibe/JCOR)
Angie Stone, Mahogany Soul (J)
TLC, Greatest Hits (LaFace/Arista)
Various Artists, Stimulated, Vol. 1 (Loud)

NOVEMBER

8Ball, Almost Famous (JCOR)
The Dayton Family, untitled (In the Paint/Koch)
Musiq Soulchild, untitled (Def Soul)
Onyx, untitled (Kela)
Phil Da Agony, The Body of Christ (Goodvibe/JCOR)
Kelly Price, untitled (Def Soul)
Snoop Dogg, Death Row's Greatest Hits (Priority)
Westside, Re-Up (Priority)

DECEMBER

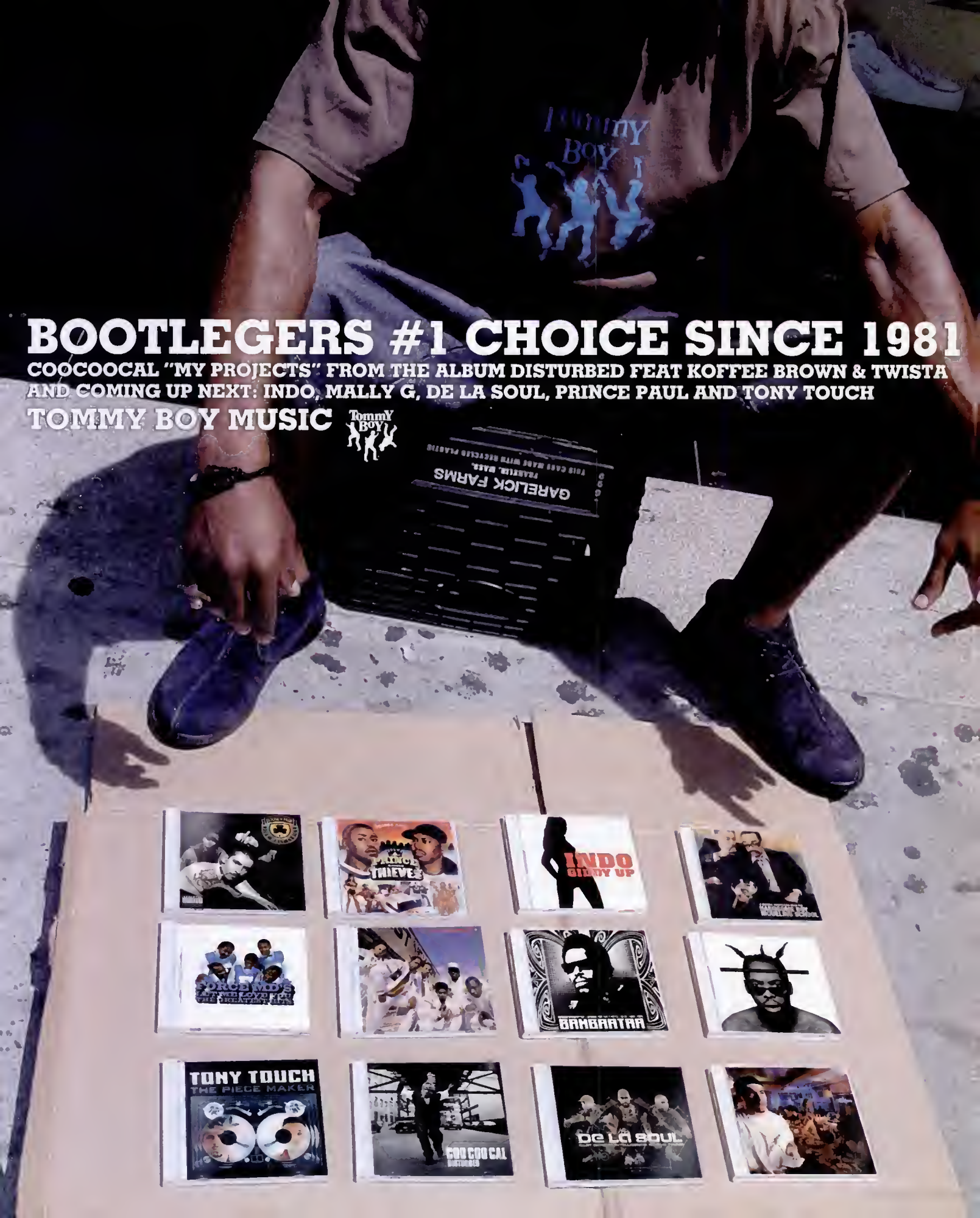
Bahamadia, untitled (Goodvibe/JCOR)
Martin Luther, untitled (Goodvibe/JCOR)
Noreaga, God's Favorite (Def Jam)
Redman/Method Man, How High Soundtrack (Def Jam)

—Rashaun Hall

BOOTLEGERS #1 CHOICE SINCE 1981

COOCOOCAL "MY PROJECTS" FROM THE ALBUM DISTURBED FEAT KOFFEE BROWN & TWISTA
AND COMING UP NEXT: INDO, MALLY G, DE LA SOUL, PRINCE PAUL AND TONY TOUCH

TOMMY BOY MUSIC



Billboard BET conference & awards RB hip-hop

reissue Beat

UPCOMING BLASTS FROM THE PAST

SEPTEMBER

Harry Belafonte, Christmas (RCA)

Regina Belle, Super Hits (Columbia Legacy)

Commodores, Anthology (Motown)

Four Tops, Fourever (Hip-O)

Marvin Gaye, Super Hits (Columbia Legacy); Let's Get It On (Deluxe Edition) (Motown)

Rick James, Street Songs (Deluxe Edition) (Motown)

Quincy Jones, Q: The Musical Biography of Quincy Jones (Rhino)

Smokey Robinson, Anthology (Motown)

Salt N' Pepa, Greatest Hits (Island)

Bill Withers, Super Hits (Columbia Legacy)

Various artists, Say It Loud: A History of Black Music (Rhino)

OCTOBER

Bobby Brown, Millennium (MCA)

Jerry Butler, Gamble and Huff Sessions (Mercury)

Miles Davis, The Complete In a Silent Way Sessions (Columbia Legacy Jazz)

Gaye & Terrell, The Complete Duets (Motown)

Larry Graham & Graham Central Station, The Jam: The Larry Graham and Graham Central Station Anthology (Rhino/Warner)

Al Green, Power: The Al Green Collection (A&M)

Miles Davis

Billie Holiday

Billie Holiday, Lady Day: The Complete Billie Holiday on Columbia (1933-1944) (Columbia Legacy Jazz); The Best of Lady Day (Columbia Legacy Jazz)

The Jets, Best of/20th Century (MCA)

Lou Rawls, Natural Man—Classic Lou (Polydor)

Sounds of Blackness & Ann Nesby, Testify: The Very Best of Sounds of Blackness & Ann Nesby (A&M)

The Temptations, The Best of the Temptations Christmas (Motown)

Various artists, Can You Dig It? The '70s Soul Experience (Rhino)

NOVEMBER

Bob Marley, Exodus (Deluxe Edition) (Island)

Nancy Wilson, The Essence of Nancy Wilson boxed set (The Right Stuff)

—Gene Sculatti

Marvin Gaye

BLAZIN' HOT HITS! thug lifestyles

The Soundtrack

New Music by: Wu-Tang's
*RAEKWON & AMERICAN CREAM TEAM
•BIG PUN & BEATNUTS *THREE-SIX-MAFIA
•CUBAN LINK •KAS-ONE
•GRAVE DIGGAZ •ARRESTED DEVELOPMENT
*KING TEE •SUNZ OF MAN *LV & PADDEJE
*ORIGINAL 'P' (FUNK) *BIG HUTCH & SAAFIR
•South Central Cartel & CPO
*Melle Mel & Rondo * Diehard
Junior Mafia's Chico Delvec
*Beat Pharmacie Feat. Black Eyed Peas
•TQ & Shade Sheist *E-A-SKI AND MORE !
=20 Blazin' Tracks!!! =

Both Out 9-25

The Album

New Joints by:
* THE OUTLAWZ (OF 2 PAC FAME) •Prince Ital Joe Feat.
*SNOOP DOGG *BIG HUTCH FEAT.
-XZIBIT Daz Dillinger + The 'F' Gang
• P Funk *So. Central Cartel feat.
Jayo Felony •UTP Feat. Juvenile
•ABOVE THE LAW 2 Pac's Bro MOPREME SHAKUR
& MIKE WEST *TQ *SPM & FROST
*Lil Troy, Fiend & Lil Jay
•Grill Feat. JT Money *CRUCIAL CONFLICT
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Ol'School meets The New School * East Meets The West
In This Incredible Collaboration!! The monster Debut for true hip-hop Heads, featuring The Bangers "Don't Stop" (with the red hot video on the enhanced CD) "Raise the Glass", "ON LOCK", "The Getto" featuring the late great Prince Ital Joe (2pac, Dr. Dre, Snoop) & many more new hip-hop classics!
A New Supergroup has been born!

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Curtis Mayfield
Mayfield Music
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OUR THANKS TO THE R&B, RAP AND HIP HOP ARTISTS AND PRODUCERS!!!

The Curtis Mayfield Family and I wanted to express our deepest appreciation to those of you who have recorded or sampled Curtis's songs. A few years ago in an interview Curtis was asked how he felt when he heard his music sampled in so many different ways, Curtis responded, "The creative juices that flow from these new poets brings new life to my music and paint a vivid picture of the inner city."

It is through all of your efforts that Curtis's music will be kept alive for generations to enjoy. That is the dream of the Mayfield family.

Some of the following artists have recorded or sampled Curtis's music. We apologize that space does not allow us to mention all of the artists.

Our thanks go to Sean "Puff Daddy" Combs, R. Kelly, 2Pac,Coolio, Monifah, Rakim, UGK, J.T. Money, Samantha Mumba, Bran Van 3000,Notorious B.I.G., Eminem, Black Eyed Peas, Total, Donnell Jones, Snoop Dogg, TLC, En Vogue, Outkast, Boyz II Men, Erick Sermon, Jay-Z, D'Angelo, Mary J. Blige, and Project Pat.

For further information and recordings of Curtis Mayfield for possible sampling or recording, please contact:

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German Sales Plunge Forces Cuts

Industry Body Blames Increase In CD Piracy For Weak Consumer Spending

BY WOLFGANG SPAHR

HAMBURG—The German record market is enduring one of the worst periods in its history.

Only two years ago, sales of 200,000 were needed to attain the No. 1 position on the albums chart. Now, sales of 50,000 are sufficient to reach the top slot. And compilations, once a booming market, with many albums

LEUSCHNER

selling more than 1 million units, are achieving sales of only 200,000.

That plunge in sales is forcing retail cutbacks. Sources tell *Billboard* that numerous stores are closing, while a number of labels claim that revenue has been down by as much as 40% in some months.

The Federal Assn. of the Phonographic Industry (BPW) reports that during the first half of 2001, German sales amounted to only 108.7 million CDs, cassettes, LPs, and singles. This figure is down 9.8% from 121.8 million in the same period last year.

Revenue was even worse during the first six months of this year, with the local industry as a whole reporting a 12.6% shortfall, although no figures have yet been disclosed.

Sales of the two most important formats in the record market—CDs and singles—showed a sharp decline. At 74.6 million, compared with 86 million a year earlier, sales of CDs fell by 13.3%. Singles, predominantly released in CD form, were down 13.2% to 23 million.

The downturn has seen the country's world-market share slip further, as sustained growth in the U.K. bolsters the No. 3 slot it took from Germany last year.

BPW's managing director, Peter Zombik, blames increased CD piracy for Germany's dramatic slump. Referring to a report by the GfK consumer research institute, Zombik said that between April 2000 and March 2001, more than 133 million CD-Rs/CD-RWs were sold—a figure far in excess of the number of records sold in the first half of 2001.

Additionally, the GfK report revealed that 14.6% of the country's 13.7 million CD-copier users admitted that they no longer bought as many records. Between April 2000 and March 2001, 316 million songs were downloaded from the Internet. Eighty-one percent of users stated that it was either important or very important for them to be able to download music free of charge.

According to Thomas M. Stein, BPW chairman and president of BMG Europe/executive VP worldwide A&R,

BUNDESVERBAND DER PHONOGRAPHISCHEN WIRTSCHAFT E.V.

most companies will be increasingly launching copy-protected CDs to counteract copying. He appealed to the German federal government to "put an end to illicit copying in the interests of musicians and the music sector. Digital copying should be outlawed, as is already long since the case with software and databases."

Stein's plea is backed by Gerd Gebhardt, president of Warner Music Central/Northern Europe, who calls on politicians to criminalize free file-sharing and CD-copying before the entire creative market collapses.

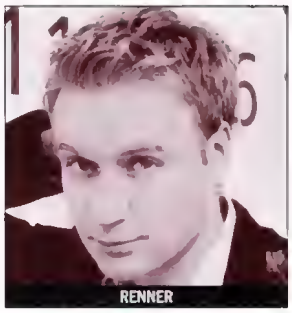
The German industry's troubles were no more apparent than at the Popkomm trade show Aug. 16-18 in Cologne, where overall, proceedings were subdued. Attendance of exhibitors and visitors was down to 838 from 914 last year, and not even the optimism of Vivendi Universal chairman Jean-Marie Messier (see story, page 12) could help raise spirits.

However, the German public's lack of enthusiasm does not seem to extend to all genres. National folk and Schlager music escaped the general downturn, and Koch International, for one, reports that its business actually expanded. Owner Franz Koch says, "Fortunately, the styles of music on which we concentrate have so far not suffered from the overall state of the market."

Needless to say, contracting record sales have triggered intensive discussions on layoffs and new structures at German companies. Universal Music Hamburg will be losing numerous employees when the company moves to Berlin next July.

Tim Renner, president/CEO at Universal Music Germany, has his own take on this: "Laying off staff when the market sags is an extremely short-sighted strategy, which ultimately does more harm than good. Restructuring is not merely another word for layoffs. Rather, it must remove areas that are not required, but build up competence in other areas."

Jochen Leuschner, senior VP for Sony Music Germany/Switzerland/Austria, is confident that the current crisis is just another hurdle that the industry will, ultimately, overcome.



RENNER

"I am optimistic enough to believe that the record market will not only stabilize but start growing again over the next two years," Leuschner says. "We may have lost a set but not the match."

Aussie Artists Demand Radio-Quota Legislation

BY CHRISTIE ELIEZER

SYDNEY—A panel of artists at the Fifth National Entertainment Conference has called for the Australian government to legislate the content quota for Australian music on commercial radio.

Local content is voluntarily regulated by the Federation of Australian Radio Broadcasters. The quota is for pop/rock and album-oriented rock formats to consist of no less than 25% local music, a quarter of which should have been released within the past 12 months. Adult contemporary, golden oldies, easy listening, and country formats are 15%, while jazz and big band have a 10% quota. Most stations claim to exceed the quota.

VAN

Yet artists argue that as domestic success is a prerequisite for gaining international interest from record labels, quotas cannot be left to chance.

Songwriter/guitarist Diesel says, "I wouldn't think twice about bringing legislation in, because you have to know the sort of people you're dealing with. There's no spontaneity about what they play—it's all to do with surveys and demographics." Dave Gleeson, lead singer of the Screaming Jets, adds, "In the U.S., they don't need a quota, because radio is proud of what their bands achieve."

Andy Van of dance duo Madison Avenue, which has had two chart and club hits in the U.K. and Europe, notes that Australian radio play is not essential for dance acts. "We sent our records to U.K. DJs to play. We are not about waiting around for Australian radio to play our stuff—we made our music for the world.

"It's no use having a [voluntary] quota unless you can enforce it," Van continues. "As it stands, Australian radio has no obligation to play local music, so an enforceable legislation is an option."

The call was made as 350 members of the music industry met Aug. 2-4 at the Sydney Superdome. International executives Ted Cohen, VP of new media for EMI Recorded Music; Los Angeles-based author and former *Billboard* correspondent Bruce Haring; and Liquid Audio's Internet marketing VP Charly Prevost were among the 65 speakers drawn from the music, broadcasting, and technology industries to discuss a wide range of issues.

Most attendees left the conference feeling excited about the future. Artists were told of greater marketing opportunities for them through the Internet, wider income streams as music finds such new delivery mediums as mobile phones, and radio playlists becoming adventurous in the wake of a third major player, DMG Radio, entering the market.

But musicians have reason for concern. Such problems as the rise of piracy to 9% in the local market, increased CD burning in homes, and heavy retailer discounting have kept record labels' profits down. On the latter point, Warner Music Australia chairman Shaun James reveals that "over 50% of records sold in Australia are sold for under Australian $24 [$12.85]."

As a result, the event's CEOs' and managing directors' seminar concluded that most labels would only sign five or six new acts this year, and the indications are that most of these will either be acts that fuse dance and rock or male R&B solo acts.

YesAsia Gives EMI Asia Sales Boost

Online Retailer Will Market EMI Product To U.S., Canadian Retailers

BY PETER SERAFIN

TOKYO—YesAsia, a San Francisco-based online retailer of Asian entertainment products, has signed an agreement to market music product from EMI Asia to consumers and retailers in the U.S. and Canada.

YesAsia sells Asian music, games, karaoke, comic books, and gifts directly to consumers through its yesasia.com Web site. It also supplies retail shops. Since its inception in 1998, the company has become a leading distributor of Asian music in the North American market.

yesasia.com

"EMI Asia artists like Faye Wong and Elva Hsiao are superstars in Asia," notes David Liu, YesAsia's COO. "We intend to reflect that success among the Asian population in North America."

The two companies plan a series of joint promotional campaigns that will target those Asian customers in North America who are already familiar with the genres. There will also be marketing efforts geared toward non-Asians who are unfamiliar with the music.

William Hsieh, EMI Asia's director of business development, says, "North America has enormous Asian market potential that is largely untapped, primarily due to the limited network of traditional retail music channels. We are confident of YesAsia's ability to help us tap that market."

YesAsia, with offices in the U.S., Japan, Hong Kong, and Taiwan, also has sales alliances with Universal Music, Sony, and Rock Records. The Web site currently supports English and Chinese (with Japanese and Korean capability reportedly coming soon) and is a leading U.S.-based Internet source for Asian music. The company is also positioning itself to supply Chinese, Korean, and other Asian music to the Japanese market through its Japan-based Web site, yesasia.co.jp.

In a related development, YesAsia recently acquired Angel Pop, a competing online retailer that had been selling Korean products primarily to Korean customers in North America.

Hits of the World

JAPAN

(Oricon Publications Inc.) 08/22/01

LAST WEEK		
	SINGLES	
1	GOLD	B'Z BOOMS
2	FINAL DISTANCE	HIKARU UTADA TOSHIBA/EMI
9	AGEHACHOU	PORNO GRAFFITTI SONY
6	THE • PEACE	MORNING MUSUME ZETIMA
3	KANPAI!!	TOKIO UNIVERSAL
7	JOHNNY THE SURFER	KEISUKE KUWATA VICTOR
4	SAY THE WORD	NAMIE AMURO AVEX TRAX
NEW	YAKUSOKU NO KISETSU	THE GOSPELLERS KI/OON
10	YOUR INNOCENCE	HIRO TOY'S FACTORY
8	SMAP	SMAP VICTOR
	HOT MOVER SINGLES	
18	ITSUMO NANDODEMO	YUMI KIMURA TOKUMA
19	SECRET BASE	ZONE SONY
21	JIDAI	ARASHI PONY CANYON
NEW	BEST FRIEND	KIRORO VICTOR
24	EVERYDAY AT THE BUSSTOP	TOMMY FEBRUARY DEFSTAR
	ALBUMS	
1	SMAP	SMAP (REVERSE) VICTOR
NEW	MARIAH CAREY	GLITTER SONY
2	MR. CHILDREN	MR. CHILDREN 1992-1995 TOY'S FACTORY
7	DOZAN MIKI	LIFETIME RESPECT TOKUMA
3	MR. CHILDREN	MR. CHILDREN 1996-2000 TOY'S FACTORY
NEW	BJÖRK	VESPERTINE UNIVERSAL
6	KEN HIRAI	GAINING THROUGH LOSING DEFSTAR
8	MAI KURAKI	PERFECT CRIME GIZA STUDIO
NEW	JOE HISAISHI	SEN TO CHIHIRO NO KAMIKAKUSHI OST TOKUMA
10	THE GOSPELLERS	LOVE NOTES KI/OON

UNITED KINGDOM

Supported By worldpop

(CIN) 08/19/01

LAST WEEK		
	SINGLES	
NEW	LET'S DANCE	FIVE RCA
NEW	TAKE ME HOME (A GIRL LIKE ME)	SOPHIE ELLIS BEXTOR POLYDOR
1	21 SECONDS	SO SOLID CREW RELENTLESS/MINISTRY
NEW	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
NEW	LITTLE L	JAMIROQUAI SONY S2
2	ETERNAL FLAME	ATOMIC KITTEN INNOCENT/VIRGIN
4	CASTLES IN THE SKY	IAN VAN DAHL NULIFE/ARISTA
NEW	CRYSTAL	NEW ORDER LONDON
6	PERFECT GENTLEMAN	WYCLEF JEAN COLUMBIA
3	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC
	HOT MOVER SINGLES	
NEW	SUPERSTYLIN'	GROOVE ARMADA PEPPER/JIVE
NEW	WHERE I WANNA BE	SHADE SHEIST/NATE DOGG LONDON
NEW	LOVE YOU ANYWAY	DE NADA WILDSTAR
NEW	BODY ROCK	TYMES 4 EDEL
NEW	MADE FOR LOVIN' YOU	ANASTACIA EPIC
	ALBUMS	
2	DAVID GRAY	WHITE LADDER INT/EAST WEST
1	ATOMIC KITTEN	RIGHT NOW INNOCENT/VIRGIN
3	PRINCE	THE VERY BEST OF WARNER BROS.
4	DESTINY'S CHILD	SURVIVOR COLUMBIA
RE	EVA CASSIDY	SONGBIRD BLIX STREET/HOT
8	DIDO	NO ANGEL CHEEKY/ARISTA
5	WYCLEF JEAN	THE ECLECTIC—TWO SIDES TO A BOOK COLUMBIA
NEW	TRAIN	DROPS OF JUPITER COLUMBIA
RE	TRAVIS	THE INVISIBLE BAND INDEPENDIENTE
9	GORILLAZ	GORILLAZ PARLOPHONE

GERMANY

(Media Control) 08/22/01

LAST WEEK		
	SINGLES	
NEW	THERE MUST BE AN ANGEL	NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL
1	FOLLOW ME	UNCLE KRACKER LAVA/EAST WEST
3	IN THE AIR TONITE	LIL KIM FEATURING PHIL COLLINS WEA
4	COUNTRY ROADS	HERMES HOUSE BAND POLYDOR/UNIVERSAL
2	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
5	ETERNAL FLAME	ATOMIC KITTEN VIRGIN
8	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS EMI
NEW	SOMEDAY	B.J'S AT WORK POLYDOR/UNIVERSAL
6	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
NEW	FOREVER IN LOVE	SYLVER UNIVERSAL
	HOT MOVER SINGLES	
NEW	ALL OR NOTHING	O-TOWN JIVE
36	CRYING AT THE DISCOTHEQUE	ALCAZAR RCA
33	DADDY DJ	DADDY DJ EPIC
NEW	WHEN YOU'RE LOOKING LIKE THAT	WESTLIFE RCA
32	ALL RISE	BLUE INNOCENT/VIRGIN
	ALBUMS	
1	SCHILLER	WELTREISE POLYDOR/UNIVERSAL
NEW	RIGHT SAID FRED	FREDHEAD HANSA/BMG
5	GORILLAZ	GORILLAZ PARLOPHONE/UNIVERSAL
4	SAFRI DUO	EPISODE II UNIVERSAL
3	LINKIN PARK	HYBRID THEORY WARNER BROS./WEA
2	SHAGGY	HOTSHOT MCA/UNIVERSAL
NEW	HERMES HOUSE BAND	THE ALBUM POLYDOR/UNIVERSAL
7	EVA CASSIDY	SONGBIRD BLIX STREET/ZOMBA
6	PRINCE	THE VERY BEST OF WARNER BROS./WEA
10	ATOMIC KITTEN	RIGHT NOW VIRGIN

FRANCE

(SNEP/IFOP/The-Lord) 08/22/01

LAST WEEK		
	SINGLES	
1	UP & DOWN—LEUR HYMNE	LES LOFTEURS MK INT./WEA
2	IT'S RAINING MEN	GERI HALLIWELL EMI
3	LA VOIX DES SAGES	YANNICK NOAH SAINT GEORGE/COLUMBIA
7	A MA PLACE	AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
5	TROP PEU DE TEMPS	MUTTEA DELABEL/VIRGIN
10	ME GUSTAS TU	MANU CHAO VIRGIN
4	HASTA LA VISTA	MC SOLAAR EAST WEST
9	PRES DE MOI	LORIE EGP/SONY
NEW	SO I BEGIN	GALLEON EGP/SONY
6	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST
	HOT MOVER SINGLES	
19	MUSIC IS THE ONE-T	ONE-T POLYDOR/UNIVERSAL
NEW	CELLE QUI A DIT NON	WALLEN & SHURIK'N ATMOS/PHERIQUES/SONY
30	DO YOU LOVE ME	MADEMOISELLE V2
37	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES CURB/EAST WEST
38	WHAT TOOK YOU SO LONG?	EMMA BUNTON VIRGIN
	ALBUMS	
2	YANNICK NOAH	YANNICK NOAH SAINT GEORGE/SONY
1	MANU CHAO	PROXIMA ESTACION ESPERANZA VIRGIN
3	MC SOLAAR	CINQUIEME AS EAST WEST
4	SOUNDTRACK	LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
6	DIDO	NO ANGEL ARISTA/ARIOLA
5	PATRICK BRUEL	NEN NE S'EFFACE (LIVE) RCA
8	DE PALMAS	MARCHE DANS LA SABLE POLYDOR/UNIVERSAL
7	GORILLAZ	GORILLAZ EMI
10	MATT	RUE 2 RUE BARCLAY/UNIVERSAL
NEW	CRAIG DAVID	BORN TO DO IT WILDSTAR/EDEL

CANADA

(SoundScan) 09/01/01

LAST WEEK		
	SINGLES	
NEW	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
1	ELEVATION	U2 INTERSCOPE/UNIVERSAL
2	ELEVATION (IMPORT)	U2 INTERSCOPE/UNIVERSAL
5	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA/SONY
4	LOVERBOY	MARIAH CAREY FEATURING CAMEO VIRGIN/EMI
NEW	MONEY (PART 1)	JELLEESTONE WARNER
6	POP (IMPORT)	'N SYNC JIVE/BMG
10	DAYS LIKE THAT	SUGAR JONES MCA/UNIVERSAL
NEW	LITTLE L	JAMIROQUAI EPIC/SONY
RE	FILL ME IN	CRAIG DAVID WILDSTAR/ATLANTIC/WARNER
	HOT MOVER SINGLES	
19	WHAT IT FEELS LIKE FOR A GIRL	MADONNA MAVERICK/WARNER
NEW	HIDDEN PLACE	BJÖRK ELEKTRA/WARNER
RE	RECEIVER	NEW DEAL JIVE/BMG
RE	S#!* ON YOU	D12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
RE	SOMEONE TO CALL MY LOVER	JANET VIRGIN/EMI
	ALBUMS	
4	DESTINY'S CHILD	SURVIVOR COLUMBIA/SONY
2	'N SYNC	CELEBRITY JIVE/ZOMBA
1	USHER	8701 ARISTA/BMG
6	BLINK-182	TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
NEW	DANIEL DESNOYERS	LE BEAT 2 DEP INTERNATIONAL
NEW	SOUNDTRACK	AMERICAN PIE 2 REPUBLIC/UNIVERSAL
5	D12	DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL
8	ALICIA KEYS	SONGS IN A MINOR J/BMG
3	KEVIN PARENT	LES VENTS ONT CHANGÉ SELECT/ARCHAMBAULT
RE	ENYA	A DAY WITHOUT RAIN WARNER UK/REPRISE

SPAIN

(AFYVE) 08/22/01

LAST WEEK		
	SINGLES	
NEW	LITTLE L	JAMIROQUAI EPIC
1	HIDDEN PLACE	BJÖRK POLYDOR/UNIVERSAL
2	ELEVATION	U2 ISLAND/UNIVERSAL
4	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
3	EL BAILE DEL GORILA	MELODY EPIC
7	SAMB-ADAGIO	SAFRI DUO POLYDOR/UNIVERSAL
5	NINA PIENSA EN TI	LOS CANOS PEP'S
6	PROHIBIDA	RAUL MUXXIC/NORUS
8	ME GUSTAS TU	MANU CHAO CHEWAKA/VIRGIN
9	I FEEL LOVED	DEPECHE MODE VIRGIN
	HOT MOVER SINGLES	
16	VIVE EL VERANO	PAULINA RUBIO MUXXIC
17	BAILA MI RITMO	LOONA VALE MUSIC/UNIVERSAL
NEW	NUNCA EL TIEMPO ES PERDIDO	MANOLO GARCIA ARIOLA/BMG
	ALBUMS	
1	LOS CANOS	LOS CANOS PEP'S
2	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	MELODY	DE PATA NEGRA EPIC
3	RAUL	HACIENDO TRAMPAS MUXXIC/NORUS
6	COYOTE DAX	ME VALE VALE MUSIC
5	MANU CHAO	PROXIMA ESTACION ESPERANZA CHEWAKA/VIRGIN
8	L'OREJA DE VAN GOGH	EL VIAJE DE COPPERPOT EPIC
7	MANOLO GARCIA	NUNCA EL TIEMPO ES PERDIDO ARIOLA/BMG
10	MALU	ESTA VEZ COLUMBIA/PEP'S
9	TAMARA	SIEMPRE MUXXIC

AUSTRALIA

(ARIA) 08/29/01

LAST WEEK		
	SINGLES	
1	HANGING BY A MOMENT	LIFEHOUSE DREAMWORKS/UNIVERSAL
2	DON'T STOP MOVIN'	S CLUB 7 POLYDOR/UNIVERSAL
NEW	LET'S DANCE	FIVE RCA/BMG
9	ALL RISE	BLUE EMI
3	PURPLE PILLS	D12 INTERSCOPE/UNIVERSAL
8	U REMIND ME	USHER LAFACE/ARISTA/BMG
4	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA
NEW	DROPS OF JUPITER (TELL ME)	TRAIN COLUMBIA
10	TURN OFF THE LIGHT	NELLY FURTADO DREAMWORKS/UNIVERSAL
7	LET'S GET MARRIED	JAGGED EDGE COLUMBIA
	HOT MOVER SINGLES	
NEW	CAN WE FIX IT	BOB THE BUILDER BBC/UNIVERSAL
18	OUT OF REACH	GABRIELLE POLYDOR/UNIVERSAL
NEW	LITTLE L	JAMIROQUAI SONY S2
28	DRIVE	INCUBUS EPIC
29	PLEASED TO MEET YOU	ANEKI WEA
	ALBUMS	
1	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
2	SOUNDTRACK	MOULIN ROUGE EMI
NEW	NEIL DIAMOND	THREE CHORD OPERA COLUMBIA
4	D12	DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL
3	CREED	HUMAN CLAY EPIC
8	TRAIN	DROPS OF JUPITER COLUMBIA
NEW	PAUL KELLY	NOTHING BUT A DREAM EMI
5	SHAGGY	HOTSHOT MCA/UNIVERSAL
6	DIDO	NO ANGEL ARISTA/BMG
RE	DESTINY'S CHILD	SURVIVOR COLUMBIA

ITALY

(FIMI) 08/28/01

LAST WEEK		
	SINGLES	
1	TRE PAROLE	VALERIA ROSSI ARIOLA
2	BAILA (SEXY THING)	ZUCCHERO FORNACIARI POLYDOR/UNIVERSAL
3	INFINITO	RAF CGD/EAST WEST
4	ELEVATION	U2 ISLAND/UNIVERSAL
5	WWW.MIPIACITU	GAZOSA SUGAR/UNIVERSAL
6	IT TAKES A FOOL TO REMAIN SANE	THE ARK VIRGIN
7	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
10	CRYING AT THE DISCOTHEQUE	ALCAZAR TIME
9	ME GUSTAS TU	MANU CHAO VIRGIN
NEW	TI PRENDO E TI PORTO VIA	VASCO ROSSI EMI
	HOT MOVER SINGLES	
15	THERE YOU'LL BE	FAITH HILL WARNER BROS./WEA
22	SCREAM IF YOU WANNA GO FASTER	GERI HALLIWELL EMI
19	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA
26	BOYBAND	VELVET EMI
28	LA LUNGA ESTATE CALDISSIMA	883 CGD/EAST WEST
	ALBUMS	
1	VASCO ROSSI	STUPIDO HOTEL EMI
2	ANTONELLO VENDITTI	CIRCO MASSIMO 2001 RICORDI/BMG
4	883	UNO IN PIU CGD/EAST WEST
3	RAF	IPERBOLE CGD/EAST WEST
5	MANU CHAO	PROXIMA ESTACION ESPERANZA VIRGIN
6	EDOARDO BENNATO	AFFERRARE UNA STELLA WEA
7	BOB MARLEY & THE WAILERS	ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
RE	ADRIANO CELENTANO	ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
8	EROS RAMAZZOTTI	STILELIBERO ARIOLA
RE	PINO DANIELE	MEDINA RCA

Hits of the World is compiled at *Billboard*/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, e-mail mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the nationel singles end album sales charts of 18 European countries.

(Dempa Publications Inc | 09/01/01)

LAST WEEK	SINGLES	
1	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE
2	ANGEL	SHAGGY FEATURING RAYVON MCA
3	IT'S RAINING MEN	GERI HALLIWELL EMI
6	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS RAT PACK/ELEKTRA
4	ETERNAL FLAME	ATOMIC KITTEN INNOCENT/VIRGIN
7	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER BROS.
NEW	LET'S DANCE	FIVE RCA
5	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC
8	FOLLOW ME	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC
9	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS CHRYSALIS

LAST WEEK	HOT MOVER SINGLES	
NEW	LITTLE L	JAMIROQUAI SONY S2
NEW	TAKE ME HOME (A GIRL LIKE ME)	SOPHIE ELLIS BEXTOR POLYDOR
NEW	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE
NEW	THERE MUST BE AN ANGEL	NO ANGELS ZEITGEIST/POLYDOR
32	A MA PLACE	AXEL BAUER & ZAZIE MERCURY

LAST WEEK	ALBUMS	
3	GORILLAZ	GORILLAZ PARLOPHONE
1	MANU CHAO	PROXIMA ESTACION ESPERANZA VIRGIN
2	SHAGGY	HOTSHOT MCA
4	DESTINY'S CHILD	SURVIVOR COLUMBIA
7	DIDO	NO ANGEL CHEEKY/ARISTA
6	ATOMIC KITTEN	RIGHT NOW INNOCENT/VIRGIN
8	PRINCE	THE VERY BEST OF WARNER BROS.
5	LINKIN PARK	HYBRID THEORY WARNER BROS.
NEW	SAFRI DUO	EPISODE II UNIVERSAL
10	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY

NETHERLANDS

(Stichting Mega Top 100) 08/20/01

LAST WEEK	SINGLES	
1	MY WAY	HERMAN BROOD ARIOLA/BMG
NEW	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
2	ELEVATION	U2 ISLAND/UNIVERSAL
4	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC
5	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER

LAST WEEK	ALBUMS	
1	K3	ALLE KLEUREN ARIOLA/BMG
2	TWARRES	STREAM STRENGHOLT/EMI
3	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	K-OTIC	BULLETPROOF JIVE/ZOMBA
5	SHAGGY	HOTSHOT MCA/UNIVERSAL

SWEDEN

(GLF) 08/17/01

LAST WEEK	SINGLES	
1	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
2	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
4	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
3	DADDY DJ	DADDY DJ RKG/SONY
5	PERFECT GENTLEMAN	WYCLEF JEAN COLUMBIA/SONY

LAST WEEK	ALBUMS	
1	RICKY MARTIN	LA HISTORIA (GREATEST HITS/SPANISH) COLUMBIA/SONY
2	TOMAS LEDIN	FESTEN HAR BORJAT — ETT SAMLINGSALBUM 1972-2001 ANDERSSON/WARNER
NEW	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	BILLY JOEL	THE ULTIMATE COLLECTION COLUMBIA/SONY
NEW	BENNY ANDERSSON	BENNY ANDERSSONS ORKESTER MONO MUSIC/SONY

SWITZERLAND

(Media Control Switzerland) 08/21/01

LAST WEEK	SINGLES	
2	DON'T STOP MOVIN'	S CLUB 7 POLYDOR/UNIVERSAL
1	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
3	FOLLOW ME	UNCLE KRACKER TOP DOG/WARNER
4	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
5	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST

LAST WEEK	ALBUMS	
1	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
NEW	SINA	MARZIPAN MUSIKVERTRIEB
4	SAFRI DUO	EPISODE II UNIVERSAL
NEW	ATOMIC KITTEN	RIGHT NOW VIRGIN
3	SHAGGY	HOTSHOT MCA/UNIVERSAL

IRELAND

(IRMA/Chart Track) 08/17/01

LAST WEEK	SINGLES	
1	HEY BABY	DJ OTZI PROSOUND
NEW	LET'S DANCE	FIVE RCA
3	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS CHRYSALIS
2	ETERNAL FLAME	ATOMIC KITTEN INNOCENT/VIRGIN
NEW	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE

LAST WEEK	ALBUMS	
3	PRINCE	THE VERY BEST OF WARNER BROS.
1	DESTINY'S CHILD	SURVIVOR COLUMBIA
2	DAVID GRAY	WHITE LADDER IHT
5	ANDREA BOCELLI	ROMANZA PHILIPS
4	THE EAGLES	THE VERY BEST OF THE EAGLES ELEKTRA

AUSTRIA

(Austrian IFPI/Austria Top 40) 08/21/01

LAST WEEK	SINGLES	
5	OUA OUA	MAX BROTHERS FEATURING KANUI & LULA ARIOLA
1	FOLLOW ME	UNCLE KRACKER TOP DOG/WARNER
3	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
2	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
4	COUNTRY ROADS	HERMES HOUSE BAND POLYDOR/UNIVERSAL

LAST WEEK	ALBUMS	
1	RAINHARD FENDRICH	MANNERSACHE ARIOLA
2	DJ OTZI	LOVE, PEACE & VOLLGAS EMI
3	LINKIN PARK	HYBRID THEORY WARNER BROS./WARNER
NEW	RIGHT SAID FRED	FREDHEAD HANSA/BMG
4	GORILLAZ	GORILLAZ EMI

BELGIUM/WALLONIA

(Promuvi) 08/22/01

LAST WEEK	SINGLES	
1	PRES DE MOI	LORIE EPIC
4	IT'S RAINING MEN	GERI HALLIWELL EMI
3	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
2	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
NEW	A MA PLACE	AXEL BAUER & ZAZIE MERCURY/UNIVERSAL

LAST WEEK	ALBUMS	
1	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
2	PATRICK BRUEL	RIEN NE S'EFFACE (LIVE) BMG
4	FONKY FAMILLY	ART DE RUE SONY
NEW	MC SOLAAR	CINQUIEME AS WARNER
NEW	GORILLAZ	GORILLAZ EMI

MALAYSIA

(Dempa Publications Inc | 08/07/01)

LAST WEEK	ALBUMS	
NEW	'N SYNC	CELEBRITY JIVE/BMG
1	WESTLIFE	COAST TO COAST BMG
2	DINAMIK & FEBIANS	THE GREATEST HITS NSR
3	LINKIN PARK	HYBRID THEORY WARNER
NEW	THE SCORPIONS	ACOUSTICA WARNER
5	SITI NURHALIZA	SAFA SUWAH
4	VARIOUS ARTISTS	FIRST LOVE EMI
NEW	S.M. SALIM	KONSERT BERSAMA MPO WARNER
NEW	YAN ZI	KITE KITE
9	SHAGGY	HOTSHOT UNIVERSAL

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner B BMG, E EMI, I Independent, S Sony, U Universal, W Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
MANU CHAO Proxima Estacion Esperanza (E)					2		6		5	
DESTINY'S CHILD Survivor (S)			4			1		10		8
DIDO No Angel (B)			6		5			9		
GORILLAZ Gorillaz (E)			10	3	8					
SHAGGY Hotshot (U)				6				8		5
SOUNDTRACK Bridget Jones's Diary (U)							2	1		3
TRAIN Drops of Jupiter (S)			8					6		9

Global Music Pulse™

by Nigel Williamson

CHARLIES IN WONDERLAND: It's typical of **the Charlatans,** admits singer **Tim Burgess.** "After 10 years of making records, we get around to building our own studio—and then we record our next album in Los Angeles." Produced by **Danny Sabre** (**Black Grape**) and set to be released Sept. 10, *Wonderland* is the band's sixth album and its second for Universal. Burgess moved to L.A. following the release of 1999's *Us and Us Only*, which peaked at No. 2 on the U.K. chart, after a run of three U.K. chart-topping albums. The rest of the band still lives in the U.K., but the singer insists that the distance has not created any problems. "It works fine," he says. "Living in a new place gives you an open mind, which is good for me and the band." The first single, "Love Is the Key," is picking up major airplay, but excitement around the record has been marred by the news that keyboard player **Tony Rogers** has testicular cancer, although he is said to be responding to treatment. Rogers replaced the band's original keyboard player, **Rob Collins,** who died in a car crash in 1996. **NIGEL WILLIAMSON**

THE CHARLATANS

LOVERS ROCK: Pioneering Swedish dance-pop band **Army of Lovers** is backing the August release of its greatest hits set, *Le Grand Docu-Soap*, (Stockholm Records/Universal) with an Internet documentary along the lines of reality-TV series *Big Brother*. Over a four-week period, fans may log on to a specially-created Web site and vote off the members of the four-piece act. The stunt is a collaboration among the band, Swedish Internet company Spray, and Stockholm Records. The site, spray.se/armyoflovers, also features links to those online retailers from which the album (containing 16 hits, such as "Ride the Bullet" and "Crucified," as well as two brand-new songs, "Let the Sunshine In" and "Hands Up") may be purchased. Music videos and streaming are also available. According to band member **Alexander Bard,** "This project wasn't just to sell more records. The priority for us was to experiment and see if it could lead to new and exciting projects." **KAI R. LOFTHUS**

MAKING WAVES: The third annual Iceland Airwaves Festival will be held Oct. 17-21 in Reykjavik. Last year, the festival was headlined by **Suede** and **the Flaming Lips,** while **Badly Drawn Boy** and **Beck** are rumored to be lined up for this year's event. The emphasis will be on the domestic scene, as the festival has become the main door of opportunity for Icelandic bands. Following previous showcases at the festival, **Quarashi** was signed to Columbia and **Shootin' Blanks** to London/Sire. **Sigur Rós** was signed by Fat Cat following an appearance at the festival, and the hardcore metal band **Minus** was signed to Victory Records, which recently released the band's first album, *Jesus Christ Bobby*. Icelandic bands **Maus, Ensimi,** and **Jagúar** also lined up U.S. dates after being seen at the festival, which takes place in 15 clubs and venues in downtown Reykjavik. Special festival packages are available through Icelandair outlets and agents around the world. **BIRGIR ÖRN STEINARSSON**

BUSKING ANGELS: Even in these days of manufactured teen pop, it seems it's still possible to get discovered on the streets. Ireland's latest chart sensation **No Angels** launched its career busking on Grafton Street, the main shopping thoroughfare in Dublin. There, the band's covers of **Oasis** and **U2** songs caught the ear of such passers-by as **Sinéad O'Connor**—who reportedly threw $100 into the group's hat—and **Ocean Colour Scene's Simon Fowler,** who gave the band his Gibson guitar. Now the youthful quartet—**Aaron Moran** (15), **Keith Moran** (13), **John Brady** (14), and **Shane Daly** (12)—has scored with its debut single, a sprightly cover of **the Beatles'** "Help!," which entered the Irish charts at No. 4 and remained in the top 10 for six weeks. A second single on the Grapevine label is scheduled for September, and an album is likely before Christmas. **NICK KELLY**

IT'S ALL GREEK: Greece holds its first Dance and Electronic Music Festival Aug. 31-Sept. 2 on the tiny island of Samothráki in the northeast Aegean. Some of the biggest names on the international electronica scene have been lined up for the event, which takes place under the banner Sola Luna 2001 and the slogan "globalization, diversity, and fun." Alongside local acts, those booked to appear on two stages at the isle's municipal campgrounds include **Alex Peterson** of **the Orb, Loop Guru, Paul Taylor, Hallucinogen, Tristan, A Guy Called Gerald,** France's **Antidote,** and Sweden's **Logic Bomb.** Tickets are on sale at record stores across Europe. More info can be found at solaluna2001.com. **MARIA PARAVANTES**

'Miss California' Crowned A Euro Hit

Utah's Thomas Is Heading For Sales Of One Million Singles Across The Continent

BY PAUL SEXTON

LONDON—"Miss California" is bestowing European honors on the young American who sings about her, Elektra's Dante Thomas.

Featuring Fugees member Pras Michel, the single—a flagship release for Michel's Rat Pack Entertainment label via Elektra Entertainment Group—is taking an unusually cosmopolitan route to success.

While "Miss California" has done respectably at home for the Salt Lake City-born 23-year-old (reaching No. 22 on Hot 100 Singles Sales and No. 85 on the *Billboard* Hot 100 Aug. 4), Thomas has focused on promoting the track in Europe—with spectacular results. The single, from his *Fly* album, is certified gold in both Germany and France and has sold more than 700,000 units Continent-wide, according to Elektra.

Jaquelyne Ledent-Vilain, London-based VP of artist development for Elektra Entertainment International, says, "The rule normally is that the repertoire owner has got to break the artist in their [own] territory before we go into international. But at the beginning of April, Warner Music Europe came to me and said, 'If you guys do a video'—which Elektra would never have done so early in the game for America—'and you give us access to the artist, we're not going to wait for [the U.S.], we're going to go for it.' "

With the blessing of manager Johnny Wright ('N Sync, Britney Spears), Thomas worked European territories May 11-June 9, committing to more time there through the summer, with live dates planned for November. "To be honest with you, before I did [the trip], I would have said, 'Why do we have to spend that much time out there?' " Thomas confides. "But after doing it, I totally understand why. You've got to give people an honest chance to hear you."

Thomas also found time to play 17 dates on 'N Sync's summer tour of the U.S. "The smallest show we did was 58,000, and the biggest was 105,000 in Pasadena [Calif.]," he says. "[The label has] been having big contests in Germany and France for winners to come over and see me perform and hang out."

Ledent-Vilain says, "We did it the old-fashioned way, because we had the luxury of having him for a month. We started with Germany, spending a week traveling everywhere, driving from Baden-Baden to Cologne to Mannheim to Munich [and] Leipzig—name it, we did it. And on the last week of the tour, we ended up doing major TVs."

A visit to France followed, with a focus on teen press, and the single climbed to the top 10 there and leapt to No. 1 in Germany. Such territories as Sweden, Denmark, Portugal, Austria, Switzerland, and Belgium have since added to the momentum of "Miss California," which spent a second week at No. 3 Aug. 18 on the *Music & Media* Hot 100 Singles Eurochart.

THOMAS

"When all's said and done, we're going to sell a million singles across Europe, once the U.K. jumps on," says Joe Peta, senior director of international for Elektra in Los Angeles. "And [Warner Music International] made it a worldwide priority [recently], so we're expecting to see some action in Australia and Japan."

U.K. support ahead of the Aug. 20 release there of "Miss California" included that of such major top 40 players as BBC Radio 1 and 95.8 Capital FM, whose executive producer of music, Sheena Mason, describes it as "an instant summer tune with a great feel-good vibe."

Of Thomas' European adventure, Peta concludes: "People really liked him—particularly in France, where they can be a little put off by a snobby artist. The e-mails were coming back to us saying, 'This kid's great, he's got something to say, no attitude, he got up at the right time every morning.' That type of goodwill ambassadorship is really important to breaking artists these days."

Belgium Hopes 10-Day Campaign Revives Music Retail

BY MARC MAES

BRUSSELS—The Belgian record industry has planned a huge promotion campaign aimed at encouraging consumers to come back to record stores.

The campaign, Muziektiendaagse/Les 10 Jours de la Musique (Ten Days of Music), will run Oct. 5-15 and include major publicity campaigns, extensive point-of-sale material, and a unique bonus CD.

The project is set up by the Belgian arm of the International Federation of the Phonographic Industry (IFPI). The project is being organized by Bernard Carbonez, former managing director of BMG France and now head of his own consultancy company, Carso.

Carbonez explains, "The campaign is organized in close collaboration with both small retailers and specialized shops, as well as chains like Free Record Store, FNAC, and Extra-Zone, adding up to about 500 points of sale nationwide."

All IFPI members have been invited to jump on the publicity bandwagon. "With IFPI, we have booked advertising space with all major media, and we expect to get a good deal of free publicity as well," Carbonez says. "This promises to be a huge campaign, as both the record companies and retailers have reacted very positively."

Carbonez is negotiating with TV and radio partners including national broadcaster VRT and commercial stations TMF Vlaanderen and RTL-TVi.

Another push is expected to come from the bonus album, which is being distributed at all points of sale. The compilation of No. 1 hits from 1980 to 2000 will be distributed for each purchase of more than 25 euros ($22.91) during Muziektiendaagse.

Erwin Goegebeur, managing director of EMI Music Belgium, says, "We must get people back in the record stores—the 40-plus [age group] audiences who don't go into copying or downloading. By generating in-store traffic, we will be able to assess a new buyer potential. Releasing material for the 45+ audience group like our recent *Route du Soleil* compilation is another instrument [for] reaching that target group."

> *'We must get people back in the stores—the 40-plus age group audiences who don't go into copying or downloading.'*
>
> —ERWIN GOEGEBEUR, EMI MUSIC BELGIUM

NEWSLINE...

Pressplay plans to launch its online music-subscription service in mid-September. It will take the form of an "affiliate business model" with a range of offerings to consumers, Vivendi Universal chairman Jean-Marie Messier tells *Billboard*. "The first thing that Pressplay wants to do is allow consumers to build compilations," he says. "Soon our target [will be] to [encourage] them to transfer their compilations to portable devices. I hope at the time of launch we will start with much more than half of the music of the world." Messier confirms that the company's Vizzavi portal will be a Pressplay affiliate and that it is due to begin downloading music to mobile devices before the end of the year. Messier expects Pressplay—which is being developed by Universal in partnership with Sony Music—to cross-license its content with MusicNet—the rival service involving BMG, Warner Music, and EMI—as early as next year. **LARS BRANDLE**

European digital distributor OD2 launched its WebAudioNet subscription service Aug. 20 through partnerships with WOMAD and Real World Records. Subscribers will be offered 60 days' free access to 40 downloads from the two partners, before paying a monthly fee of £5 ($7.22) starting in October. Rented tracks are playable only on the subscriber's PC. In related news, OD2 has forged a strategic relationship with BMG, on the heels of links with EMI/Virgin and Warner Music International. Meanwhile, U.K. labels body the Assn. of Independent Music has agreed to a framework for its members to license their repertoire to OD2's new subscription model. **LARS BRANDLE**

Warner/Chappell Music Scandinavia has secured the publishing rights to forthcoming songs by Swedish hitmaker David Kreuger. The exclusive deal is for an initial three years. The songs Kreuger composed with Per Magnusson and Jörgen Elofsson as part of Cheiron will continue to be published by Jive/Zomba. Along with Magnusson and Elofsson, Kreuger launched aSide Productions, a Stockholm-based production outlet, earlier this year. Magnusson is published by Peermusic, while Elofsson has a deal with BMG Music Publishing Scandinavia. aSide's producers are currently at work on a new album by Irish pop act Westlife (RCA/BMG). **KAI R. LOFTHUS**

Internationally acclaimed classical composer/conductor André Previn will become artistic director of the Oslo Philharmonic Orchestra for a four-year term beginning next August. He will succeed Mariss Jansons. Previn conducted the Royal Philharmonic 1985-1991 and has since had guest slots with the Boston Symphony, New York Philharmonic, Wiener Philharmoniker, and the London Symphony Orchestra. **KAI R. LOFTHUS**

Play It Again Sam (PIAS) Group has replaced Edel as European licensee for Festival/Mushroom and the Mushroom/Infectious labels. The deal excludes the U.K. Previously, the Brussels-based group distributed the Mushroom labels' product in Europe. The new deal comes ahead of Mushroom's planned key release of the new Garbage album, *Beautiful garbage*, which is due to street Oct. 1, following the single "Androgyny" on Sept. 24. PIAS Group is currently negotiating a management buyout from Edel, its chief shareholder (*Billboard*, July 14). **LARS BRANDLE**

ExecutiveTurntable

RECORD COMPANIES: Martin Schaefer is named legal chief of BMG Entertainment in London. He was managing director of Germany's International Federation of the Phonographic Industry affiliate.

Niklas Rune is named GM of Stockholm-based EMG Records. He was A&R director of Roadrunner Arcade's Swedish affiliate.

Espen Mosbakk is named sales and marketing manager of Bonnier Amigo Music (Norway). Oslo-based Mosbakk was sales and marketing manager of Edel Records Norway.

BATEMAN

STUDIOS: Julie Bateman is named head of Sanctuary Group's recording, mobiles, and mastering studios in London. She was at Metropolis Studios, London, where she managed the recording facilities and was also instrumental in setting up and developing the mastering facilities.

RELATED FIELDS: Lucinda Leo has been promoted to member relations director of the U.K.'s Mechanical-Copyright Protection Society, based in London. She was corporate counsel in the legal division of the MCPS/PRS Alliance.

MUSIC RETAIL: Zoë Bartels is named head of product marketing for Virgin Entertainment Group's London-headquartered V.Shop/Our Price chain. She was marketing manager of music, video, and new media for MVC.

Olympic 'Hero Girl' Nikki 'Kisses' The Charts

BY CHRISTIE ELIEZER

SYDNEY—It's no surprise that an Australian label's first marketing foray into the under-10s music market was with Nikki Webster. The elfin 14-year-old flew 98 feet into the air while playing the role of Hero Girl last September at the spectacular opening ceremony of the Sydney Olympics.

Her lead-off single, "Strawberry Kisses," debuted on the Australian Record Industry Assn. charts at No. 2 in the week ending June 23. It remained at No. 6 in the week ending Aug. 18 and has so far sold 115,000 copies, according to BMG Australia (platinum here is 70,000), setting up the Aug. 20 release of an album, *Follow Your Heart*.

FRASER, LEFT, AND WEBSTER

"Doing the Olympics was fantastic, but I was just playing a character," Webster says. Since the age of 7, she has been in such musicals as *The Sound of Music* and *Les Miserables*, and she also sang onstage with Michael Jackson on his HIStory tour. "But I'd always wanted to do a pop record," she tells *Billboard*. "My heroes are Kylie Minogue and Olivia Newton-John. The best thing about the Olympics to me was that Olivia came backstage and told me she thought I had a great voice."

Numerous labels discussed deals with manager Lisa Hamilton, eager to translate the Olympics' 4 billion global viewers into CD sales. Gotham Records, a Melbourne independent owned by record producer Ross Fraser and singer John Farnham, won the bidding by asking Webster what type of CD she wanted to make. Noting that Webster can act, dance, and sing, Fraser says, "She was clearly a talent that could be taken overseas."

"Strawberry Kisses" was penned by New York City-based jazz pianist Jeff Franzel, who has written for 'N Sync, Shawn Colvin, and Taylor Dayne. Tapping writers in Sweden, the U.S., and Australia, Fraser executive-produced *Follow Your Heart*.

BMG Australia, which distributes Gotham here, took its marketing cue from the British singles market, with heavy advertising up front and a high chart debut to drive further sales. Managing director Ed St. John explains retail campaigns were set up with such mass merchants as Kmart and Target because "her fans are more likely to still go shopping with parents than to go to music stores."

Scott Whiffin, communications manager for Kmart, says Webster's single is their biggest seller. "We're looking forward to the album, because we expect it to do as well as the single."

Jon Simiele, manager of HMV Prahran, Melbourne, reports sales in the store as "average. Her fan base is not our market—they're much younger. I'm not particularly a fan, but I can appreciate it for being a cute, easily marketed pop song."

Initial targets were cartoon pay-channel Nickelodeon, free-to-air Ten Network's *Cheez-TV*, and preteen female publications *Barbie* and *K-Zone*. The break came when Austereo Network's influential show, *Hot30.com*—considered a barometer of cool for its under-25 listenership, with a national reach of 1.5 million listeners per night—unexpectedly playlisted "Strawberry Kisses" immediately. "It's a standalone song, catchy and fun," program manager Brian Ford says.

Ford admits there was concern that the single might polarize older listeners. "But with this sort of track, it gets down to where you play it [in the show] and how long for," he says. "[Kids] love their own in Australia, and a new Australian act gets a good listen."

> *'The best thing about the Olympics to me was that Olivia [Newton-John] came backstage and told me she thought I had a great voice.'*
>
> —NIKKI WEBSTER

Plans are to work Webster in Asia this year—in between her commitments to play Dorothy in the Australian run of the *Wizard of Oz* from November—and then in Europe during early 2002.

Mint Records Still Fresh After 10 Years

While Some Of Its Acts Enter Canadian Mainstream, Label Stays True To Its Roots

BY LARRY LeBLANC

TORONTO—The remarkable thing about Mint Records celebrating its 10th anniversary Friday (31) is that the Vancouver-based label has stayed true to its alternative roots, even though several of its acts have entered the Canadian mainstream.

"We have never flown the flag of 'alternative' at any cost," jokes Bill Baker, who co-founded the label with partner Randy Iwata. "A lot of the music we put out is still not mainstream."

To date, Mint has released 32 albums, 23 singles, and five EPs. The label celebrates its decade milestone with the Tuesday (28) release of a 23-track budget-priced sampler, *Team Mint Volume 2*—the follow-up to its 1996 compilation *Team Mint*—and with Vancouver showcases of its roster Aug. 30-31. The sampler will be priced at $6.98 Canadian ($4.51).

Mint's roster includes Chicago-based Neko Case & Her Boyfriends, San Francisco's I Am Spoonbender, Winnipeg's Duotang, and Carolyn Mark & Her Room-mates from Victoria, British Columbia. It also includes such Vancouver-based bands as the New Pornographers, the Evaporators, Operation Makeout, Tennessee Twin, and the Smugglers (headed by Mint promo rep Grant Lawrence).

With four part-time staffers, Mint operates from offices in Vancouver (Iwata and Lawrence); Summerland, British Columbia (Baker); and Toronto (publicist Yvette Ray). Mint is distributed in Canada by three independent distributors: Skratch Distribution, Fab Distribution (which also exports the label outside North America), and Outside Music. Mint is distributed exclusively in the U.S. by the Northwest Alliance of Indie Labels of Portland, Ore.

While Canada's major labels have intermittently signed fringe or alternative acts—particularly in Toronto, where the labels have their head offices—they have rarely shown interest in the grass-roots level at which Vancouver's alternative scene operates. At the same time, many of the city's top bands have resolutely and defiantly remained outside the mainstream music industry.

"We have some acts from outside Vancouver, but we certainly draw heavily on our own backyard," Baker says. "Being an independent in Toronto often colors a band's approach. The band plays a couple of shows and gets excited because there's a major-label A&R rep in the audience. In Vancouver, there has never been that [label] interest. An independent band here has to really work hard if they want to make it."

Iwata adds, "There are lots of good bands here, but the club scene is quite barren. The lack of live opportunities gives bands a chance to practice. With the Internet, they can release music that can potentially go around the globe."

During its first decade, Mint has also issued critically acclaimed recordings by Vancouver-based Cub; Maow (featuring Neko Case); the Huevos Rancheros from Calgary, Alberta; and Lou Barlow and Friends from Boston.

MAINSTREAM MEDIA BUZZ

It has been recent recordings and side projects by Case, including those with the neo-country Corn Sisters (with Carolyn Mark) and pop-punk group the New Pornographers—which won a Canadian Juno Award earlier this year for best alternative band—that have created such a mainstream media buzz throughout Canada.

BAKER, LEFT, AND IWATA

"It's funny that [such acts as] Neko and the New Pornographers are now being considered mainstream," Baker says. "Neko's current record [*Furnace Room Lullaby*, released last year] probably hasn't sold 10,000 copies in Canada. We put out her first record [*The Virginian*, in 1997] because she's so talented. That brought us [neo-country] people, like Carolyn Mark and the Tennessee Twin."

Baker acknowledges that the bulk of Mint's releases fall far short of the 10,000-unit mark. "If a release gets into four digits [1,000 units], we're happy," he says. "We will release records that we know won't sell that many but that we want to put out. It boils down to [them] breaking even." Iwata agrees: "We put out things we like."

Baker and Iwata, both 35, formed Mint in 1991, while working at the University of British Columbia's FM radio station CITR. Iwata was the station's program director; Baker was the station's volunteer coordinator and production manager of its monthly publication, *Discorder*.

While the pair was still working at CITR, Mint released its debut recording, the 7-inch green-vinyl "The Mint Is a Terrible Thing to Taste" featuring Tankhog and Windwalker. By the time Mint released Windwalker's *Rainstick* album in 1992, the two had severed their ties with CITR and set up an office in Baker's apartment.

"We wanted to do something that kept us involved in the music community," Baker recalls. "We thought we could be the next Sub Pop."

While running Mint, both Baker and Iwata have both continued to support themselves by working as graphic artists. "We haven't achieved the level of financial success with the label that we thought we might," Baker concedes. "Our personal financial futures don't depend on the label, so we can be a little cavalier about what we choose to release. The label itself is self-sustaining. It has become a past-time that is entertaining and exciting."

Route of Sting's. In London recently to play the penultimate show of his 300-date world tour, Sting was presented with a special award that marked 7 million worldwide sales of his album *Brand New Day*. Celebrating at the open-air "Route of Kings" venue in the capital's Hyde Park are, from left, Universal Records U.K. chairman Lucian Grainge, Sting, and Universal Music International V.P. of marketing Matt Voss.

Shop Around!

Billboard's RETAILERS HOLIDAY BUYING GUIDE

Billboard's annual holiday buying guide is back, forecasting the hottest buys for the holiday selling season. We put it all into perspective for retailers with a review of key music releases in every genre, the best-and-brightest kid-audio, video and multi-media releases, the latest on the CD-reissue front, and the Holiday Season's top DVD offerings.

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Trans World Posts 2nd-Quarter Loss

Retailer Sounds Alarm On CD Copying, Gets Boost From DVDs

BY MATTHEW BENZ

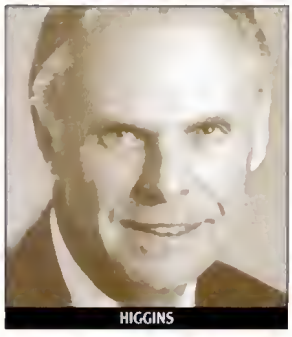
ALBANY, N.Y.—Trans World Entertainment reported second-quarter financial results that were in line with expectations and said its FYE (For Your Entertainment) re-branding process is on schedule.

But chairman/CEO Robert Higgins sounded an alarm about CD-Rs, whose proliferation, he says, was to blame for "a pretty good falloff" in new-release sales from the first week to the second week.

Overall, Higgins says, the difficult economy was the reason the retailer posted a net loss of $4 million, or 10 cents per share, for the quarter that ended Aug. 4. In the same period last year, when Trans World was operating 940 stores—30 fewer than the current number—it had a net income of $6.7 million, or 14 cents per share.

Revenue rose to $294.6 million from $285.5 million. Owing to a decrease in music sales, comparable-store sales fell 4%. Comparable-store sales of CDs in the quarter fell 9% from the second quarter of 2000, while cassette sales fell 37%. Total album sales, which includes CDs and cassettes, fell 12%, though CFO John Sullivan noted that July sales were stronger than the first two months of the quarter.

Analyst Barry Sosnick thinks Trans World stock represents 'a phenomenal opportunity' for investors, as the company is cash-flow positive and has a clean balance sheet.



HIGGINS

SECOND-WEEK SALES DECLINES

Beyond the impact of the general economic environment, Higgins says that Trans World experienced noticeable second-week sales declines on new releases. "We think that the CD-Rs definitely have an impact on our sales in the second week."

CD copying did not appear to be an issue at the start of the quarter, Higgins says, but now, with 75 million CD-Rs sold each month, it is very much an issue. Some of the majors have begun taking steps to prevent copying, Higgins notes. He thinks that the industry should have a better sense by the end of the next quarter of how best to address the issue.

Barry Sosnick, an analyst who follows Trans World at New York brokerage Fahenstock & Co., notes that rap appears to be the most-copied type of music. Because rap sells best in mall-based stores, he says that Trans World, with its many mall locations, could be hurt by CD copying. But Sosnick says he is awaiting further word from Trans World's competitors before he pins any sort of blame on CD-Rs.

Elsewhere, DVD sales, which now make up almost 60% of Trans World's video revenue, led a 39% increase in video sales over the second quarter of 2000.

Looking ahead to the rest of the year, Higgins says, Trans World expects to benefit from the early November rollout of new video-game systems from Microsoft and Nintendo. Game sales currently account for 3% of Trans World's total sales, but Higgins says that could triple in 2002.

RE-BRANDING EFFORTS

During the quarter, Trans World spent $2.5 million on re-branding and its E-Works initiative, a pilot project that involves setting up music and video preview stations in three markets. FYE signs have been added to 300 stores, with the rest set to be completed by the start of the holiday selling season. A re-branded Web site will be unveiled in October.

Sullivan says the company cut inventory in the quarter by $52 million and expects to meet its 2001 inventory-reduction goal of $400 million. Cash fell to $52.2 million from $106 million, as Trans World bought back 200,000 shares in the quarter as part of a 5 million-share repurchase program. So far, the company has bought back 1.9 million shares.

SHARES HAVE UPSIDE

For now, Sosnick says there is little else Trans World can do to boost its share price, which peaked above $10 in February but has traded below $8 since early July. Sosnick still thinks Trans World stock represents "a phenomenal opportunity" for investors. The company is cash-flow positive and has a clean balance sheet, which, he says, helps give its shares as much as a 40% upside.

Gross profit for the quarter fell to 33.5% of sales from 36.4% in the same period last year. Sullivan says Trans World has been taking steps to boost its margins and actually saw improvement in July relative to the first two months of the quarter. Still, Sullivan says, a difficult promotional environment leaves the retailer cautious about margin improvement for the rest of the year.

New Look. The National Assn. of Recording Merchandisers (NARM) is using a new logo to go with its revamped brand identity and new tag line motto: "The Voice of Music Retailing." The trade group says the shape arching through the acronym in the logo depicts "the dawning of a new age in music retailing." NARM executive VP Jim Donio said in a statement, "The association has changed its logo only twice in the past 40 years. The new look and tag line emphasize our efforts to refocus and to communicate at first glance the values and messages NARM seeks to communicate: a renewed commitment to stronger advocacy for the interests and continued vitality of the music retailing community."

Bullseye Targets Teens

Music Used To Draw Consumers To Target E-Store

BY BRIAN GARRITY

NEW YORK—Target Stores is courting younger consumers with a new teen-specific area on its e-commerce site that incorporates streaming radio, music news, information, and purchase links.

The teen site, known as Bullseye, is just one of a number of recent music-related branding efforts by the mass merchant. Other initiatives include a TV advertising campaign featuring Destiny's Child, exclusive CD offers, and concert tour sponsorships.

Bullseye, located on the Web at target.com/bullseye, is being billed as a source for what's hot for teens, with information on fashion, beauty, music, and current events, as well as horoscopes, advice, and quiz features.

'Bullseye aims to be a quick and easy resource for the latest news and trends in areas style-savvy teens care about most.'

—SALLY MUELLER, TARGET

Sally Mueller, senior marketing manager for Target Corp., says the aim for Bullseye is to serve as "a quick and easy resource for the latest news and trends in areas [style-savvy teens] care about most, such as music and fashion."

MUSIC FIGURES PROMINENTLY

The benefit to Target, Mueller says, is the ability to engage the chain's growing teen audience in "a hip, youthful way."

As a result, music figures prominently into the Bullseye area. The music portion of the site spotlights such acts as Weezer and Destiny's Child, recommends similar artists to visitors, conducts favorite video polls, offers commerce links, provides concert information, and supplies a streaming radio function in conjunction with Launch.com.

The radio feature, known as Target Radio, includes music from pop, alternative rock, and country artists.

Elsewhere, the mass merchant is actively using music to help with its branding efforts. It has recently been running commercials featuring Destiny's Child to promote a new Target-exclusive CD from the girl group, *Love: Destiny*.

The album features an exclusive version of the track "Bootylicious" and the unreleased track "My Song," as well as remixes of other Destiny's Child hits, including "Survivor," "Bug a Boo," "So Good," "Say My Name," and "Jumpin', Jumpin'."

In addition, Target has sponsored several summer concert tours, including the Vans Warped tour.

WARPED IS 'PERFECT OPPORTUNITY'

Not only is Target sponsoring the summer tour, but it is the presenting sponsor for the Warped Inside 01 Spring and Warped Inside 01 Fall tours.

At the summer festival, Target is hosting an on-site tent with product giveaways and a wheel of fortune, where concertgoers can enter to win prizes. Additionally, Target is providing a Reverse Day Care center, where kids can drop off their parents while they attend the festival. A special *Warped Are They Now* CD sampler, which features bands that have previously been on the Warped tour, is being offered exclusively at Target Stores.

Michael Francis, senior VP of marketing at Target, says, "The Warped tour is a perfect opportunity for Target to reach out to our younger guests."

Amazon Partners With Circuit City

BY BRIAN GARRITY

NEW YORK—Amazon.com is further strengthening its ties with third-party brick-and-mortar partners: The Internet retailer has inked a distribution deal with consumer electronics power Circuit City.

Under the pact, shoppers at Amazon buying select consumer electronics products will have the option of picking up their purchases at Circuit City stores rather than waiting for the items to be delivered. Shoppers at the Circuit City Web site, circuitcity.com, will also have the opportunity to buy products through Amazon. The deal does not include music and video product.

The expanded selection and in-store pickup will launch in November, in time for the holiday shopping season. In situations where both Amazon and Circuit City offer the same electronics products, customers will have a choice between traditional Amazon shipping options and immediate pickup from more than 600 Circuit City stores. Items offered by Circuit City that are not offered in Amazon's electronics store will be available exclusively for in-store pickup; merchandise offered by Amazon that is not available at Circuit City will be delivered exclusively from Amazon.

BEZOS

Amazon will be paid a percentage of the revenue for Circuit City electronics merchandise purchased through Amazon's electronics store. Amazon will be responsible for processing the transaction; Circuit City will be responsible for product fulfillment, as well as providing product-related customer service. Circuit City will accept returns on merchandise picked up at Circuit City stores.

Additional terms of the multiyear agreement were not disclosed. The companies say they expect to offer "additional customer benefits together in the future."

Circuit City president/CEO W. Alan McCollough said in a statement that the agreement "will serve as a revenue generator for both companies." Amazon chief executive Jeff Bezos called the deal a convenience boon to Amazon shoppers: "For electronics shoppers who want their merchandise right away, our new in-store pickup option is a great way for them to get exactly what they want, when they want it."

Circuit City officials say the deal will not extend into music and video sales any time soon. The company is already working with Alliance Entertainment on the fulfillment of CD, DVD, and game sales through Alliance's e-commerce property known as theStore24. That deal was announced last fall.

But the agreement with Circuit City does mark the latest move by Amazon to provide online distribution and fulfillment services to third parties—a business being targeted by such offline music and video distribution powers as Alliance and Handleman.

As part of that effort, Amazon recently launched a co-branded e-commerce site with Borders Group, which is called Borders.com but is operated by Amazon. Additionally, Amazon has deals in place with the likes of Toysrus.com and America Online, which enable them to use Amazon's online retail platform for varying aspects of their businesses.

NEWSLINE...

SunnComm, a digital-content security provider, has agreed in principle to provide German CD manufacturer Sonopress, a division of Bertelsmann, with its MediaCloQ "cloaking" technology. Under terms of the deal, which is a precursor to a five-year commitment, Phoenix-based SunnComm will install and test its proprietary software for use in discs manufactured at Sonopress' plant in Gütersloh, Germany. Similar implementations are scheduled to follow at plants in Spain and the U.K. MediaCloQ prevents unauthorized CD duplication or conversion to the MP3 format. Bertelsmann's BMG Entertainment recently agreed to test MediaCloQ for possible use on its CDs. SunnComm has unveiled its security measures on promotional and limited-release CDs in the U.S., including Charley Pride's *A Tribute to Jim Reeves*. SunnComm president Peter Jacobs says the company sees Europe as a key territory to "accelerate the process to standard-run music." ERIK GRUENWEDEL

Handleman reports a net income of $2 million, or 8 cents per diluted share, for the fiscal year's first quarter, which ended July 28. This compares with a net income of $1.7 million, or 6 cents per share, in the same period last year. Revenue rose to $261.1 million from $231.4 million. The Troy, Mich.-based rackjobber says the results were driven mainly by the expansion of its distribution business in the U.K. as well as in the U.S., where it recently began providing fulfillment for JCPenney.com. The distribution unit had operating income of $10.2 million, vs. $6 million last year. The unit's revenue rose to $239.4 million from $207.7 million. MATTHEW BENZ

Columbia Records is teaming with Microsoft's WindowsMedia.com to preview a song from Bob Dylan's upcoming album, *Love and Theft*. The track "Po' Boy" is available at WindowsMedia through Sept. 20. The download times out after one year. Dylan's album is due Sept. 11. BRIAN GARRITY

CenterSpan Communications, owner of the Scour file-sharing network, says it intends to enter the on-demand streaming business. The company has developed a peer-to-peer streaming audio technology that pulls together a streamed file from multiple sources on CenterSpan's network, instead of just one central server. In traditional streaming schemes, a computer server hosting streamed content creates a series of one-to-one connections with the media players of individual users receiving the stream. The technology is not expected to affect the listening experience. CenterSpan says the advantage of the service is "substantial savings in bandwidth and server infrastructure costs," because the content stream is broken into many file segments, rather than delivered as a single, large package. CenterSpan plans to offer on-demand streaming functionality on Scour and its white-label service C-star when they launch in the fourth quarter. BRIAN GARRITY

Declarations Of Independents™

by Chris Morris

RYKO HITS THE QUARTER: New York-based Ryko Distribution brought its annual sales road show back to New Orleans Aug. 8-11, when the distributor and its 16 labels set up shop at the Hotel Monteleone in the Big Easy.

Anyone who was watching the Weather Channel immediately before the Ryko confab hit town knows that tropical storm Barry was threatening to swamp the festivities. But, Ryko Distribution president **Jim Cuomo** says drolly, "I called up the National Weather Service, and I bought a couple of programs and sent them a bunch of cleans." And thus, the day was saved.

Ryko—which became part of a free-standing operation again earlier this year, after Rykodisc parted company from Palm Pictures—has had a profitable year so far. Its biggest success story has been **Eva Cassidy's** Blix Street catalog; Cuomo says the late vocalist's *Songbird*, "the biggest release we've had," has shipped at nearly gold levels, and four other titles have shipped in the 250,000- to 350,000-unit range.

Overall, Cuomo says, "For three years in a row, we had 35% growth . . . But I have 30% fewer labels than when I walked in the door four years ago." He says that Ryko's volume has quintupled in that period.

In New Orleans, Ryko introduced a new distributed label to its staff: High Note, the long-running jazz imprint, had been with City Hall after a stretch at now-defunct M.S. Another relatively recent Ryko signee, MaxJazz, made its first convention appearance. The conference also marked the return of Northside Records, Rykodisc co-founder **Rob Simonds'** label, to the Ryko fold.

During its session, Miami-based DM Records announced that it had acquired the assets of the now-defunct Atlanta-based Ichiban Records and will reissue key titles.

Sales conference showcases included a Storyville presentation by ex-**Bad Livers** banjoist and Terminus artist **Danny Barnes**, Alligator's piano-pounding blues mama **Marcia Ball**, and Texas Music Group's **Monte Montgomery**; a Tipitina's outing starring Six Degrees' **Michael Franti & Spearhead**; and a MaxJazz session at the Bombay Club by **Rene Marie**.

Rykodisc, the distribution company's sister firm, mounted a showcase of its own at Tipitina's, bringing in **Catle Curtis** (backed by ex-**Blood Oranges** guitarist **Jimmy Ryan**) and the Chicago power-pop band **Mathew**.

If the Ryko conference sounds heavier on music and lighter on sales jabber than most such sitdowns, it was by design, according to Cuomo: "This was a celebration of the clan."

FLAG WAVING: After a period of attending to their other projects, the Portland, Ore., duo **Quasi** is back with not one but two projects for Chicago's Touch & Go Records: the new studio album *The Sword of God* and a reissue of the self-released 1995 set *Early Recordings*.

Drummer **Janet Weiss** may be better known as the skin-person for **Sleater-Kinney**, while keyboardist-guitarist **Sam Coomes** has most recently toured with **Elliott Smith**.

QUASI

"Both of us have been touring heavily in the past," Weiss says. "It was due time to give Quasi some attention."

The twosome (once married, now divorced) show off the full range of Quasi's talents on the two new releases. *Early Recordings*, cut in 1993-94, is the more primal of the two and is largely instrumental.

"It's a bit shocking to listen to," Weiss says. "It's so primitive-sounding. I appreciate it as a document of our lives at the time. It sounds very spontaneous. Now we agonize over things for days and days and days."

Plenty of care went into the layered recording of the bitingly penned, skillfully sculpted pop songs (mostly written by Coomes) on *The Sword of God*. Weiss and Coomes decided to co-produce the album themselves and may have lived to regret it.

"It was truly brutal," Weiss admits. "There were moments when we put our faces in our hands and wondered if we'd ever finish."

The effort paid off beautifully, though, and Quasi now prepares to hit the U.S. road for a month in September and October. The band members had to make the effort to clear their schedules for the tour.

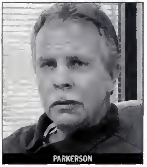
"It takes organization and cooperation and planning by all the parties involved," Weiss says. "We pretty much have to plan the whole year out."

Retail Track™

by Ed Christman

PULLING A TURTLE OUT OF A HAT: With the Aug. 9 completion of its acquisition of the 64 Wherehouse stores, the Music Network has a lot going on nowadays. Not only is it the fastest-growing music specialty chain in the U.S., having more than doubled in size to 115 units, but it has moved into a new warehouse, is installing a new distribution system, has set up a new revolving credit facility, and will introduce a new logo for its stores.

The new warehouse, which went live in June, takes in 82,000 square feet, up from the 41,000 square feet of the old headquarters building. As part of the move, the company is installing a new distribution system from Prelude Software, according to **Michael Parkerson,** chairman/CEO of the Norcross, Ga.-based chain.



PARKERSON

Parkerson says the new distribution system will allow the chain to totally automate the warehouse, with such capabilities as batch picking and random storage. That distribution system is scheduled to go live Sept. 1, but, he says, it more likely will happen Oct. 1.

The company is gearing up to change all its stores to the Turtle's logo, a defunct name that once upon a time was prominent in the Southeast, when **Alan Levinson,** director of Southern retail operations, owned a chain by that name. That chain was sold to Super Club in 1990, which was sold to Blockbuster, which in turn was sold to Wherehouse, with the logo going to the Music Network in the recently concluded Wherehouse deal.

To pay for the Wherehouse stores, the company used funds from its new $30 million acquisition and growth credit facility from Wells Fargo Retail Finance. That credit facility also serves as a revolver to finance operations, which represents a tenfold increase above the old $3 million revolver, supplied by the Finova financial firm. The new revolver is asset-based, which means that the bank is senior to all vendor claims.

While many retailers have found that the credit market has tightened during the past two years, Parkerson says that the Music Network didn't experience much difficulty in getting a new loan facility, thanks to its track record. He says five banks were vying to lend the chain a loan. Sure, some of them had concerns about the Internet. But his response to them was that digital projects "will only be a component. It will only be 15% or 20% down the road, and the major retailers will still play a big part."

Parkerson notes that his chain has not entered the commercial online arena because he doesn't think the delivery of physical goods ordered over the Internet will get much bigger than it is now. The company does have two informational Web sites: one for consumers and one for accounts that buy from the company's one-stop.

Parkerson says that there may be a role for Music Network to play on the Internet—but at a later date. "I don't think we are finished growing, but we are finished for a little while."

GETTING CREDIT: In recent issues, Retail Track has covered how the majors' Internet plans are not only hurting the share price of publicly traded music merchandisers but are also resulting in banks tightening the credit lines of merchants. Since the Music Network was successful in getting a new, enlarged facility, this columnist called Wells Fargo Retail Finance in Boston to see if it has a different take on the industry than other credit suppliers.

Andrew H. Moser, co-COO of the financial firm, reports that, indeed, the credit marketplaces are getting more cautious in lending, but that applies to all retail, not just music retail. He noted that some other lenders might also be worried about the Internet and digital music, "but we have a different perspective and platform" when it comes to lending.

First, many executives at the firm come out of retail and still believe "in the long-term viability of brick-and-mortar," Moser explains. "We understand retail cycles and can manage to it, as opposed to other lenders who find themselves being reactive."

Moser adds, "A lot of people are scared about the downloading of music. But in our view, it is not going to replace but will be just another component that has a place in multichannel retailing. Consumer electronic manufacturers believe that as well. They are still making CD players."

In the long run, "smart retailers with good systems will separate the good from the failing," Moser says. That's why "we are very excited and supportive of the Music Network."

Reduced Losses, Less Sales For Valley

BY BRIAN GARRITY

NEW YORK—Amid ongoing management shuffles and talk of a pending merger with rival distributor Alliance Entertainment, Valley Media reports reduced losses but lower sales in its most recent quarterly financial results.

Woodland, Calif.-based Valley posted a net loss for the first fiscal quarter, which ended June 30, of $2.5 million, or 30 cents per share. This compares with a loss of $6.9 million, or 82 cents per share, in the same period last year.

Despite stemming its bottom-line loss, revenue was down $35.4 million, or 20%, from the corresponding quarter. The distributor had net sales for the quarter of $142.9 million, vs. $181.3 million the same time a year ago.

The biggest sales drop came from Valley's e-fulfillment business, where revenue declined $27.4 million, or 44%. E-fulfillment sales were $34.3 million in the last quarter, compared with $61.7 million a year ago. Valley attributes the decline to one of its largest customers increasing direct purchases from major suppliers, as well as to "a general absence of viable Internet retailers."

Also slipping was the full-line distribution business. Net sales decreased $10.6 million, or 10%, to $94.9 million from $105.5 million the year before. Valley says performance in the segment was adversely affected by slow retail sales to large audio retailers and by the sale of its video rental distribution business in April.

Still, not all divisions' figures were down. The rerelease of the Death Row Records catalog helped boost independent distribution net sales by $2.0 million, or 11%, to $20.1 million. Valley posted independent distribution sales of $18.1 million the same time a year ago. Valley also says sales are up due to an expansion of existing market share with certain suppliers.

The company's gross margin as a percentage of net sales increased to 12.6% from 7.8% a year ago, due to favorable pricing terms with customers, a shift in product mix within the video line as a result of management's decision to exit the rental product line, improved purchasing efficiencies, and higher marketing incentives from vendors.

The company was also able to reduce its general and administrative expenses by $2.3 million, thanks largely to "a substantial reduction in the work force." Valley reduced its number of employees from about 1,600 to 1,300 between March 31 and July 31 of this year.

TURNAROUND PLANS

Over the coming year, the company plans to aggressively manage inventories to reduce inventory levels; accelerate collections of accounts receivable; decrease its discretionary spending on general and administrative items; and evaluate opportunities to liquidate non-core assets.

Valley also has to refinance its revolving line of credit and may need to obtain additional equity or debt financing by the end of the first quarter of fiscal 2003 to maintain current operations.

In other Valley news, the company has promoted Lew Garrett from executive VP to president and John Kordic from senior VP of operations to executive VP of operations. Kordic reports to Garrett and CEO Peter Berger.

Garrett replaces former president/COO Jim Miller, who resigned from the company July 27. Miller had been brought in by chairman Barney Cohen to help turn around the ailing wholesaler. But the Valley board decided it didn't like how the Cohen-led turnaround was going, and in early April it bought in Peter Berger as CEO to complete the process.

Online Venture Runs Well-Oiled Machine

BY STEVE TRAIMAN

OWINGS MILLS, Md.—Music Machine, an independent retailer based in suburban Baltimore, celebrates its 28th anniversary this September. Store owner Howie Horowitz credits his survival in recent years to the conversion of the store into a thriving click-and-mortar operation.

Music Machine has transformed from a niche retail outlet that focused on rare import vinyl and CDs into a growing mail-order and online business that has more than 25,000 titles up for auction on eBay.com.

"You have to adapt to make it in today's retail music economy," Horowitz says. "You have to carry what Tower and the others don't carry."

The Web site, musicmachine.com, launched in 1998, making the store one of the first indies to capitalize on the potential of the online market. Music is searchable by genre, artist, title, and song, with more than 10,000 items in the back-room "warehouse."

Horowitz says the store's eBay sales—a part of Music Machine's business for three years—have taken on an increasingly important role. Music Machine runs daily auctions, with 200-300 going at any one time. Within eBay, Music Machine also has a subsite for the store, which was launched in June. "It's an excellent way to clear our warehouse overstock."

The company's online operations are an extension of its physical store. The brick-and-mortar retail outlet, located in a small business park, is open two days a week and by appointment for a dedicated customer base that Horowitz estimates includes more than 10,000 active buyers.

The store boasts two walls of import LPs and another wall of import CDs and singles. Collectible merchandise also figures prominently in Music Machine's store layout. Among the items for sale are a 1971 Rolling Stones Com Pack—a set of two LPs in a snap cover box from Japan—that sells for $350, a 1990 12-inch vinyl promo of Madonna's "Hanky Panky" from Brazil ($70), Genesis' first album on gold wax from Japan ($200), and the Rolling Stones' *Flashpoint* LP on picture disc from Brazil ($200).

BIG IMPORT BUSINESS

Imported CD maxi-singles and imported boxed sets also rank as big sellers. Horowitz says that two of the more popular items are the U2 two-part maxi-single for "Elevation" on Island and the Elvis Presley *Live Greatest Hits* boxed set on RCA/BMG from the U.K.—a 30,000-unit, limited-edition, numbered-sleeve package featuring several previously unreleased tracks. Last year, the U.K. version of the Beatles' *1* was one of the store's top sellers, with more than 1,000 copies sold at $35 each.

Music Machine has always supported vinyl. About 65% of its stock consists of LPs, 12-inches, 7-inches, and vintage 45 singles. The balance of inventory is about 25% CDs; the rest is made up of cassettes, posters, books, British magazines, and memorabilia.

By genre, about 50% of the inventory is pop/rock, 30% is heavy metal, 10% is punk/alternative, and 10% is progressive, electronica, and everything else. A limited number of front-line releases are carried at competitive prices, but the primary focus is collectibles.

Suppliers in the U.S. include Classic Records and Sundazed Music, but the majority are overseas, including Phantom Sound & Vision and several proprietary U.K. and Japanese sources.

"There's always something new and hot the kids want," Horowitz says, "so we have to stay on top of everything."

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Sites+ Sounds™

by Brian Garrity

EPIC REVAMPS SITE: Epic Records is relaunching its Web site ahead of the label's fall release schedule, which features new albums from **Macy Gray**, **Incubus**, **Michael Jackson**, and **Ozzy Osbourne**.

While label-specific sites aren't branded destinations for consumers, record companies are nonetheless finding they need slick sites that can host high-profile interactive promotions like Webcasts, full-album listening parties, and chats.

Epic president **Polly Anthony** calls the label's site a "crucial component of our overall marketing strategy," as the company further moves to take advantage of promotion opportunities related to digital music.

Visitors to the revamped EpicRecords.com (see image below) immediately hear a streaming audioclip from the label's designated Artist of the Week.

Other features on the new home page include Artist on the Rise, a section highlighting up-and-coming label acts; New Music Mondays, a weekly spotlight on a new track; and Watch, Listen & Win, a contest area that gives site visitors the opportunity to win prizes while watching a video or listening to a song from one of Epic's latest releases.

Additional features on the site include a Wireless page, where fans can sign up to have artist news sent to their cell phones, and a games section with such Epic-themed challenges as a virtual Mosh Pit, a Music Trivia game, a match game, and a target-shooting range. Travis and Ben Folds games are on the way.

EpicRecords.com will soon launch an Epic Urban site, streaming music channel Epic Radio, and a Radio Request Engine.

PRESSPLAY HIRES: Pressplay, the music subscription service being developed by Universal Music Group and Sony Music, has made three senior-level appointments to its programming and marketing teams.

Glenn Kaino has been hired as executive VP, head of programming, and creative director; **Alex Luke** has been hired as VP of music programming; and **Deborah Newman** has been named senior VP of marketing.

Kaino comes from Farmclub.com, where he held the same title and worked for **Andy Schuon**, now Pressplay CEO. Kaino is responsible for Pressplay's overall programming effort, including creative and technical aspects of the service.

Luke, a 10-year radio veteran and most recently founder of entertainment trading site Spun.com—will be responsible for artist, artist management, and record-label relations for Pressplay, as well as oversee the company's music library.

Newman, an online music veteran, will take on Pressplay's marketing program, including efforts with affiliates MSN, MP3.com, and Yahoo.

Reprise Offers New Order Fans Free Advance Album Streams

BY BRIAN GARRITY

NEW YORK—In a significant step for major-label online promotion, Warner Bros./Reprise Records is teaming with AOL Music to offer New Order fans free streaming access to the band's new album more than a month before its Oct. 16 release.

AOLmusic AOLmusic

Under the initiative, AOL Music's Spinner.com is streaming New Order's *Get Ready* in its entirety from Aug. 20-27.

Also, Sonic Foundry/Acidplanet.com is hosting a contest to celebrate the Aug. 14 release of the album's first single, "Crystal." From Aug. 20 to Sept. 17, visitors to acidplanet.com who have downloaded Sonic Foundry's free Acid Xpress mixing software will be able to remix the track. The best "Crystal" remixes will be posted on New Order's official Web site, neworderweb.com, and will be submitted to the band for consideration as a future release.

While majors have previewed albums prior to release in the past, such sneak peeks are usually offered on a one-time basis and right before the product's release date. More extended free previewing has been limited to brief song clips rather than full tracks.

Kevin Conroy, senior VP/head of AOL Music, said in a statement that the promotion is an example of the Web offering "unique opportunities that enhance the listening experience."

Jupiter Media Metrix senior analyst Aram Sinnreich calls the promotion a symbolic step for the majors in promoting their artists via the Web: "It's a sign that the majors are changing their standards."

> *'Reprise thinks it can make money this way. Its reasoning is that an advance Internet release tends to generate enthusiasm.'*
>
> —PHIL LEIGH, RAYMOND JAMES & ASSOCIATES

Raymond James & Associates analyst Phil Leigh goes one step further, calling the move an "almost radical change" on the part of the majors. "Nothing upset Metallica more than that their music showed up on Napster before it got into the retail stores. Now it seems that at least one Warner label believes advance release actually stimulates demand."

Leigh says Reprise takes its cue from file-swapping service Napster, where last year such top sellers as 'N Sync, Britney Spears, and Eminem were heavily traded the week before each of their records came out.

"Reprise thinks it can make money this way," Leigh says. "Its reasoning is that an advance Internet release tends to generate enthusiasm for the album, thereby inducing more fans to go to the stores to buy the music when it is available in the CD format."

Sinnreich says in the short run, the majors will likely find aggressive advance promotions most attractive with small- to midsize-selling acts, where the upside from Internet promotion is potentially higher.

Copyright.net, Publishers Seek MP3.com Injunction

BY ERIK GRUENWEDEL

LOS ANGELES—The music-publishing arm of Nashville-based media file-tracking service Copyright.net and a consortium of 50 independent music publishers have filed a multimillion-dollar copyright-infringement suit against MP3.com, seeking a permanent injunction against the San Diego-based online music company.

mp3.com

The suit, filed Aug. 15 in U.S. District Court for the Southern District of New York, also seeks $25 million in statutory damages, as well as "more than anyone has asked for so far" in actual damages in a copyright-infringement case, says co-attorney Lauren Kluger, stemming from the "viral distribution" of 1,000 songs whose publishing rights were allegedly infringed by MP3.com and its subscribers.

MP3.com operates the My.MP3 instant-listening service, in which copyright material is offered as on-demand streams; according to a Copyright.net statement, consumers can "easily capture and virally 'share' or 'trade' these songs with millions of people participating in the Internet's growing peer-to-peer/file-sharing communities."

The argument that streamed files, like downloads, can be traded among peers was first made by the Harry Fox Agency in its copyright-infringement suit against Universal Music Group's Farmclub.com (*Billboard Bulletin*, Dec. 8, 2000).

"Tracking systems can determine how far a song has been distributed [online]," says Kluger, who hopes to get summary judgment based on other successful lawsuits against MP3.com and expects the trial to focus on damages. "We're going for the jugular."

Calls to MP3.com representatives were not returned.

TRAFFIC TICKER
Top Music Info Sites

Traffic In July

TOTAL VISITORS (in 000s)	
1. mtv.com	3,468
2. rollingstone.com	2,938
3. mp3.com	2,624
4. getmusic.com	2,368
5. artistdirect.com	1,755
8. vh1.com	1,702
7. launch.com	1,685
8. sonicnet.com	1,653
9. click2music.com	1,171
10. sfx.com	710

AVERAGE PAGE VIEWS PER VISITOR PER MONTH	
1. allmusic.com	17.2
2. country.com	16.8
3. launch.com	13.9
4. pollstar.com	13.0
5. mp3.com	12.0
8. billboard.com	7.3
7. mtv.com	7.2
8. rollingstone.com	6.5
9. vh1.com	6.5
10. sonicnet.com	6.1

AVERAGE MINUTES PER VISITOR PER MONTH	
1. allmusic.com	15.4
2. launch.com	14.7
3. country.com	11.4
4. mp3.com	11.2
5. sonicnet.com	10.7
6. mtv.com	9.2
7. pollstar.com	8.7
8. billboard.com	7.0
9. rollingstone.com	4.8
10. vh1.com	4.8

Source: Media Metrix, July 2001. Sites categorized by Billboard. Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

Jupiter Media Metrix

Warner Packs 'Willy Wonka' Special DVD With Treats

BY EILEEN FITZPATRICK

LOS ANGELES—Finding the actors who played the kids in 1971's *Willy Wonka & the Chocolate Factory* was hard enough, but getting them in one room to reminisce about the film for the DVD-Video required the precision of a military maneuver.

The classic children's film, which tells the story of a trip to a magical candy factory awarded to five children who discover golden tickets inside Wonka candy bars, is to be released as a special-edition DVD Tuesday (28) by Warner Home Video for $24.98.

J.M. Kenny, who produced the DVD, says the plan involved grabbing the now grown-up kids—Peter Ostrum (who plays Charlie Bucket), Julie Dawn Cole (Veruca Salt), Denise Nickerson (Violet Beauregarde), Paris Themmen (Mike Teevee), and Michael Böllner (Augustus Gloop)—between appearances at a New Jersey comic book convention last October.

"The convention was so big, we couldn't get a room at the hotel where it was being held," Kenny says. "The only hotel we could get was across the freeway, and we were on a really tight schedule. There was no room for error. If someone would have overslept or the car was late, the costs to redo this would have been insurmountable."

KENNY

Remarkably, the interviews went off without a hitch, and the next day Kenny and his crew also squeezed in a trip to Connecticut to interview Willy Wonka himself, Gene Wilder.

In addition to the interviews, the Wonka kids contributed an audio commentary on the DVD, recorded while the actors viewed the film together for the first time. They had not attended the film's premiere because they all lived in Europe, where the film was shot. Flying them and their families to Hollywood had been considered too expensive.

On the commentary, Nickerson and Cole reveal they both had crushes on Ostrum during production and remember the time when Themmen, the most rambunctious of the group, released a jar of live bees used for one scene on the set. "When you're watching the film and listening to their commentary," Kenny says, "it's like they're sitting right in your living room."

MIXING THE INGREDIENTS

Assembling the elements for the DVD began in January, and with only 10 minutes of behind-the-scenes footage available from the Warner archives, Kenny realized that much of the bonus material he envisioned would have to be created from scratch.

An Internet search located a collector with connections to the *Wonka* kids, and director Mel Stuart's full cooperation led to the documentary *Pure Imagination: The Making of Willy Wonka & the Chocolate Factory*, produced specifically for the DVD.

"When we got in touch with [Stuart], his only comment was, 'Please don't make this like a music video,' " Kenny says. "We assured him we wouldn't, and he said, 'What do you need?' "

The director gave Kenny access to a treasure chest of Wonka memorabilia in his office. Among the gems discovered was an on-set home movie, now included on the DVD.

Kenny says, "It's imperative to go to the directors because they live with the films from their inception to the end."

Directors can also explain why certain scenes never make it to the screen. In this case, one deleted scene involved a character scaling a mountain to ask a guru the meaning of life. The guru says if the seeker has one of the golden tickets, he will tell him. When the character replies he doesn't, the guru says, "Life is a disappointment." At test screenings, Stuart says, no one laughed, and the scene was cut.

The story behind that scene is on the DVD, but the actual footage could not be found. "We turned over every rock to find it," Kenny says. "It's probably in someone's garage in Bavaria."

Even though the title was first released on DVD in 1997, it hasn't been readily available in the past year, according to Amazon.com senior editor Doug Thomas. "Warner has pretty much taken it out of circulation, and its rerelease just goes to show how large the DVD market has grown."

The DVD ranks No. 11 on Amazon's pre-order list, and its classic appeal makes it a must-have for any movie fan, Thomas says: "When people look at their DVD collections, they will automatically want to put this one on their shelf."

Picture This™

by Eileen Fitzpatrick

NUMBERS PLEASE: Trying to gather real stats on the home video rental market has often been an elaborate guessing game because of inflated information provided by studios and retailers. That may all come to an end with the new alliance between the Video Software Dealers Assn. (VSDA) and ShowBizData.

Under the joint venture, the VSDA will supply ShowBizData with video rental information for VHS and DVD-Video from its VidTrac database. In turn, ShowBizData will compile a variety of reports, including individual title tracking, studio market share, forecasting, and studio profiles based on their release schedules.

VSDA president **Bo Andersen** says, "We've been trying to expand the reach and capability of our research group, because it's become more and more important for our industry to be understood on a global level."

The VSDA began VidTrac in 1998 and has about 12,000 storefronts—or half of the U.S. video rental retail base—reporting to the service. Four-year-old ShowBizData got its start compiling industry stats based on box-office reports from Exhibitor Relations.

showbizdata

Through the ShowBizData Web site, anyone will be able to search the video database—for a price. A revenue search for one title will cost $5, seeing how the title has done on a weekly basis will cost an additional 50 cents per week, and a list of the top 200 box-office grossers will cost $100. A handy forecast function that projects revenue of a certain title based on the past performance of similar titles will cost $10.

ShowBizData founder **Oliver Eberle** says the service will be targeted to studios and retailers: "The video data fills an important gap and opens up a whole other world for us."

The Web site has a monthly fee of $29.95, but the video data can only be accessed on a pay-per-view basis. Showbizdata.com has 2,300 paid subscribers and more than 70,000 registered users.

In addition to studios, Eberle says, film producers and actors are also in the target market. That could open up a can of worms if their studios' accounting reports from video sales don't jibe with the ShowBizData info.

As impressive as ShowBizData's stats are, the lack of sell-through data is a huge oversight. Eberle says the company wants to include that information later. VideoScan, the leading tracker of VHS/DVD retail sales, declined to comment.

With a few adjustments, such as revising that pay-per-view structure, the ShowBizData Web site could turn out to be a valuable source for accurate information on the video industry—information that has been badly needed since the industry was born more than 20 years ago.

'SNOW WHITE' SNEAK: The *Snow White and the Seven Dwarfs* DVD doesn't arrive in stores until Oct. 9, but consumers can get a preview of it by visiting SnowWhiteDVD.com.

Visitors can enter five areas to view animation clips from the disc, play games, and hear a preview of the new **Baha Men** single "Who Woke Snow White Up." The track is on the *Disney Radio Jams 4* CD but not the DVD.

Consumers can also pre-order the disc on the site. When the order is posted, they can download a mail-in certificate for a free Disney DVD. The site will be disabled at street date.

Meanwhile, sister division Touchstone Home Video will release *Pearl Harbor* in three different configurations. On Dec. 4, a two-disc DVD that includes a historical documentary, the **Faith Hill** music video of "There You'll Be," and an introduction by director **Michael Bay** will list for $29.99.

The same day, a 60th anniversary commemorative gift set will be available on DVD for $49.99. This set includes all the features of the $29.99 set, plus the 53-minute documentary *National Geographic Beyond the Movie: Pearl Harbor* and a map.

On Jan. 15, the studio will release the film as part of its "Vista" series, which presents the director's cut of the film, with scenes deleted from the theatrical version. The *National Geographic* documentary is also included, as are additional featurettes, secrets behind the filming of the movie's battle scenes, and filmmaker commentaries.

Oddly enough—and perhaps in an effort to propel post-holiday sales—the three-disc set, which contains the most features of the three versions, is priced at $39.99, $10 cheaper than the commemorative gift set.

DVD LOWDOWN: On Oct. 30, Columbia TriStar Home Entertainment is lowering the price to $14.95 on eight titles that were $19.95-$24.95: *The Big Chill, About Last Night, Guarding Tess, It Could Happen to You, Maximum Risk, Jakob the Liar, The Messenger: The Story of Joan of Arc*, and *Whatever It Takes*.

SEPTEMBER 1 2001 Billboard® Top VHS Sales™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 (1 Week At Number 1)				
1	NEW		**RECESS: SCHOOL'S OUT** Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
2	1	4	**THE BOOK OF POOH: STORIES FROM THE HEART** Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
3	NEW		**RUGRATS: ALL GROWED UP** Nickelodeon Video/Paramount Home Video 638413	Animated	2001	NR	12.95
4	2	16	**THE EMPEROR'S NEW GROOVE** Walt Disney Home Video/Buena Vista Home Entertainment 21608	Animated	2000	G	26.99
5	3	7	**BRING IT ON** Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
6	NEW		**THE LITTLE BEAR MOVIE** Paramount Home Video 001513	Animated	2001	G	24.95
7	NEW		**DRAGONBALL Z: LORD SLUG (UNEDITED)** FUNimation 347	Animated	2001	NR	19.95
8	5	2	**TRUMPET OF THE SWAN** Columbia TriStar Home Video 68014	Animated	2001	G	19.96
9	4	9	**COYOTE UGLY** Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
10	23	42	**AMERICAN PIE (SPECIAL EDITION)** Universal Studios Home Video 85828	Jason Biggs Alyson Hannigan	1999	R	19.98
11	9	19	**RUSH HOUR** New Line Home Video/Warner Home Video 4687	Jackie Chan Chris Tucker	1998	R	14.95
12	11	44	**BIG DADDY** Columbia TriStar Home Video 03888	Adam Sandler	1999	PG-13	9.95
13	20	4	**POWER RANGERS: IN 3-D** FoxVideo 2001849	Various Artists	2001	NR	14.98
14	NEW		**DRAGONBALL Z-LORD SLUG (EDITED)** FUNimation 348	Animated	2001	NR	14.95
15	12	20	**102 DALMATIANS** Walt Disney Home Video/Buena Vista Home Entertainment 21608	Glenn Close	2000	G	24.99
16	NEW		**BOB THE BUILDER: PETS IN A PICKLE** Lyrick Studios 24102	Animated	2001	NR	14.99
17	7	7	**CHARLIE'S ANGELS** Columbia TriStar Home Video 05728	Cameron Diaz Drew Barrymore	2000	PG-13	19.96
18	15	10	**THE ORIGINAL KING5 OF COMEDY** Paramount Home Video 150513	Steve Harvey D.L. Hughley	2000	R	14.95
19	8	3	**THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY** Another Bay Entertainment 1253	Animated	2001	NR	14.98
20	17	31	**DR. DOLITTLE** FoxVideo 2782	Eddie Murphy	1998	PG-13	9.98
21	19	12	**STEPMOM** Columbia TriStar Home Video 02788	Julia Roberts Susan Sarandon	1999	PG-13	9.95
22	NEW		**YOU'RE INVITED TO VACATION PARTIES** Disorder Video/Warner Home Video 58637	Mary-Kate & Ashley Olsen	2001	NR	14.95
23	34	23	**STUART LITTLE** Columbia TriStar Home Video 69215	Geena Davis Michael J. Fox	1999	PG	24.96
24	16	17	**RUGRATS IN PARIS: THE MOVIE** Nickelodeon Video/Paramount Home Video 336723	Animated	2000	G	22.95
25	10	15	**MISS CONGENIALITY** Warner Home Video 18676	Sandra Bullock	2000	PG-13	22.98
26	25	39	**AUSTIN POWERS: THE SPY WHO SHAGGED ME** New Line Home Video/Warner Home Video 4754	Michael Meyers Heather Graham	1999	PG-13	9.94
27	24	29	**THE WEDDING SINGER** New Line Home Video/Warner Home Video 4707	Adam Sandler Drew Barrymore	1997	PG-13	9.94
28	30	10	**THE QUEENS OF COMEDY** Paramount Home Video 869483	Miss Laura Hayes Adale Givens	2000	R	14.95
29	22	7	**BLUE'S CLUES: PLAYTIME WITH PERIWINKLE** Nickelodeon Video/Paramount Home Video 838943	Not Listed	2001	NR	9.95
30	21	10	**ME, MYSELF & IRENE** FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
31	37	5	**BOB THE BUILDER: CAN WE FIX IT?** Lyrick Studios 24101	Animated	2001	NR	14.99
32	18	25	**THE LOST WORLD: JURASSIC PARK** Universal Studios Home Video 83309	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
33	32	33	**INDEPENDENCE DAY** FoxVideo 4178	Will Smith Jeff Goldblum	1996	PG-13	9.98
34	NEW		**RUGRATS: DECADE IN DIAPERS** Nickelodeon Video/Paramount Home Video 158648	Animated	2001	NR	25.90
35	31	32	**THE MASK** New Line Home Video/Turner Home Entertainment 4011	Jim Carrey	1994	PG-13	9.94
36	NEW		**ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE** Sony Wonder 34001	Sesame Street Muppets	2000	NR	9.98
37	26	75	**JURASSIC PARK** Universal Studios Home Video 80468	Sam Neill Laura Dern	1993	PG-13	9.98
38	RE-ENTRY		**BOB THE BUILDER TO THE RESCUE!** Lyrick Studios 24100	Animated	2001	NR	14.99
39	NEW		**CRUEL INTENTIONS** Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe	1999	R	14.95
40	40	2	**ALLOSAURUS: A WALKING WITH DINOSAURS SPECIAL** BBC Video/Warner Home Video 1502	Various Artists	2001	NR	9.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ RIMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. RIMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

SEPTEMBER 1 2001 Billboard® Top DVD Sales™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS ON	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 (1 Week At Number 1)			
1	NEW		**The Mexican** DreamWorks Home Entertainment 67522	Julia Roberts Brad Pitt	R	26.99
2	NEW		**Chocolat** Miramax Home Entertainment/Buena Vista Home Entertainment 21662	Juliette Binoche Johnny Depp	PG-13	29.99
3	NEW		**3000 Miles To Graceland** Warner Home Video 21188	Kevin Costner Kurt Russell	R	19.98
4	2	2	**American Pie-Ultimate Edition (Unrated Version)** Universal Studios Home Video 21456	Jason Biggs Alyson Hannigan	NR	29.98
5	NEW		**Recess: School's Out** Walt Disney Home Video/Buena Vista Home Entertainment 21845	Animated	G	29.99
6	1	2	**The Brothers** Columbia TriStar Home Video 08394	Morris Chestnut D.L. Hughley	R	24.95
7	3	4	**The Family Man** Universal Studios Home Video 30041	Nicolas Cage	PG-13	26.98
8	4	10	**Crouching Tiger, Hidden Dragon** Columbia TriStar Home Video 05690	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
9	6	7	**Unbreakable** Touchstone Home Video/Buena Vista Home Entertainment 21606	Bruce Willis Samuel L. Jackson	PG-13	29.99
10	7	9	**Cast Away** FoxVideo 2001750	Tom Hanks Helen Hunt	PG	29.98
11	5	27	**Rush Hour** New Line Home Video/Warner Home Video 4717	Jackie Chan Chris Tucker	PG-13	19.98
12	8	6	**Snatch** Columbia TriStar Home Video 6253	Benicio Del Toro Brad Pitt	R	27.96
13	RE-ENTRY		**Showgirls** MGM Home Entertainment 900669	Elizabeth Berkley Kyle Maclachlan	R	14.96
14	10	5	**Thirteen Days** New Line Home Video/Warner Home Video 5300	Kevin Costner	PG-13	26.98
15	RE-ENTRY		**Kingpin** MGM Home Entertainment 906275	Woody Harrelson Bill Murray	R	14.95
16	11	6	**The Wedding Planner** Columbia TriStar Home Video 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
17	NEW		**The Good, The Bad & The Ugly** MGM Home Entertainment 906729	Clint Eastwood	NR	14.95
18	9	3	**Valentine** Warner Home Video 21187	David Boreanaz Denise Richards	R	19.98
19	14	9	**O Brother, Where Art Thou?** Touchstone Home Video/Buena Vista Home Entertainment 21684	George Clooney	PG-13	29.99
20	15	11	**Traffic** USA Home Entertainment 60181	Michael Douglas Benicio Del Toro	R	26.98
21	16	8	**Save The Last Dance** Paramount Home Video 334064	Julia Stiles	PG-13	29.99
22	12	4	**Double Take** Touchstone Home Video/Buena Vista Home Entertainment 22308	Eddie Griffin Orlando Jones	PG-13	29.99
23	20	2	**American Pie-Ultimate Edition** Universal Studios Home Video 21464	Jason Biggs Alyson Hannigan	R	29.98
24	17	97	**The Matrix** Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
25	13	5	**Down To Earth** Paramount Home Video 337784	Chris Rock	PG-13	29.99

SEPTEMBER 1 2001 Billboard® Top Video Rentals™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WKS ON	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 (1 Week At Number 1)		
1	NEW		**The Mexican** DreamWorks Home Entertainment 67522	Julia Roberts Brad Pitt	R
2	1	4	**The Family Man** Universal Studios Home Video 90005	Nicolas Cage	PG-13
3	NEW		**Chocolat** Miramax Home Entertainment/Buena Vista Home Entertainment 21767	Juliette Binoche Johnny Depp	PG-13
4	NEW		**3000 Miles To Graceland** Warner Home Video 21188	Kevin Costner Kurt Russell	R
5	2	6	**The Wedding Planner** Columbia TriStar Home Video 05716	Jennifer Lopez Matthew McConaughey	PG-13
6	3	5	**Down To Earth** Paramount Home Video 337783	Chris Rock	PG
7	8	9	**Cast Away** FoxVideo 2001751	Tom Hanks Helen Hunt	PG
8	6	7	**Unbreakable** Touchstone Home Video/Buena Vista Home Entertainment 40030	Bruce Willis Samuel L. Jackson	PG-13
9	NEW		**Recess: School's Out** Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	G
10	4	3	**Sweet November** Warner Home Video 18997	Keanu Reeves Charlize Theron	PG-13
11	15	9	**O Brother, Where Art Thou?** Touchstone Home Video/Buena Vista Home Entertainment 21684	George Clooney	PG-13
12	10	7	**Save The Last Dance** Paramount Home Video 334063	Julia Stiles	PG-13
13	5	2	**The Brothers** Columbia TriStar Home Video 08022	Morris Chestnut D.L. Hughley	R
14	7	4	**Double Take** Touchstone Home Video/Buena Vista Home Entertainment 67588	Eddie Griffin Orlando Jones	PG-13
15	9	2	**Head Over Heels** Universal Studios Home Video 86829	Freddie Prinze Jr. Monica Potter	PG-13
16	11	4	**Saving Silverman** Columbia TriStar Home Video 05790	Jason Biggs Steve Zahn	PG-13
17	12	4	**The Gift** Paramount Home Video 330063	Cate Blanchett	R
18	14	11	**Traffic** USA Home Entertainment 601813	Michael Douglas Benicio Del Toro	R
19	13	5	**Thirteen Days** New Line Home Video/Warner Home Video 5300	Kevin Costner	PG-13
20	17	8	**Proof Of Life** Warner Home Video 18945	Meg Ryan Russell Crowe	R

◆ RIMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. RIMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications.

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HELP WANTED

MUSIC Board of Ireland Bord Ceoil na hÉireann

Shaping the future of the MUSIC Industry in Ireland

The Music Board of Ireland was established in May of this year and operates on a partnership basis, between Government, as represented by the Department of Arts, Heritage, Gaeltacht and the Islands and the industry, as represented by the IBEC Music Industry Group.

The role of the Music Board of Ireland is to be:

- a Forum for the industry to devise and actively promote strategic policies for the development of the Music Industry and the maximisation of its contribution to the national economy;
- an assistant to the Government and State Agencies in their efforts to develop the industry;

The Board now wishes to fill the key position of Chief Executive.

Chief Executive

The candidate will ideally be an experienced graduate with a proven track record in a professional or other discipline. Good business experience, preferably in the international music arena is desirable, while a demonstrable knowledge of the internet and digital media technologies would also be an advantage. The new Chief Executive will be comfortable in a self-starting role and will possess sufficient drive and entrepreneurial skills to form the basis of an innovative and influential Music Board. Excellent communication skills and an ability to build a strong team will be critical.

Salary and terms commensurate with position. Please send a comprehensive Curriculum Vitae by 07/09/01 to:

Ann O'Connell, Chairperson, Music Board of Ireland
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UPDATE

Calendar

AUGUST

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards,** New York Hilton, New York City. 646-654-4660.

SEPTEMBER

Sept. 4, **The Circle—The Art of Management, Production, and Booking,** Musical Theater Works, New York City. 516-621-6424.

Sept. 7-9, **Street Scene 2001,** downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards,** Great Western Forum, Los Angeles. 310-392-3777.

Sept. 12-14, **2001 National Assn. of Recording Merchandisers Fall Conference,** Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference,** Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 15, **USC 47th Annual Entertainment Law Institute—The Going Rate: Entertainment Economies by Numbers,** Bovard Auditorium, USC campus, Los Angeles. 213-740-2582.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open,** benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 20, **How to Manage Your Copyrights Outside the U.S.,** presented by AIMP, Dillon's, New York City. 212-758-6157.

Sept. 21-23, **Music Business Adelaide,** Adelaide, Australia. 61-8-8463-5483.

Sept. 23, **12th Annual HAL Tribute to Heroes and Legends,** Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, **39th Songwriter Showcase,** presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference,** Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference,** America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label,** presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show,** Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **15th Annual ARIA Music Awards,** Capitol Theatre, Sydney, Australia. 612-9267-7996.

Oct. 4, **12th Annual Pioneer Awards,** presented by the Rhythm and Blues Foundation, Apollo Theatre, New York City. 323-653-1588.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards,** Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival,** El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10-14, **Nashville New Music Conference,** various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala,** presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase,** 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase,** Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 512-236-0969.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards,** Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 2, **Billboard/Prudential Music & Money Symposium,** St. Regis, New York City. 646-654-4660.

Nov. 5, **Music Row Celebrity Bowling Bash,** presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament,** presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 9-11, **Cosmiebeach Electronic Music Festival,** Montego Bay, Jamaica. 305-945-0700.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit,** Waldorf-Astoria Hotel, New York City. 646-394-2413.

DECEMBER

Dec. 5, **Chicago Heroes Awards,** presented by the Chicago Chapter of the Recording Academy, Adler Planetarium, Chicago. 312-786-1121.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.*

Good Works

RIVER TOUR: The fourth annual Music Industry Buds 'n' Suds Love Boat Tour is Aug. 25 on the Duck River in Columbia, Tenn. Participants will launch their canoes at either 9:30 a.m. or 1:30 p.m. Registration costs $40 for one person and $70 for two and includes canoe rental, beverages, a catered lunch, and a day's entertainment. Music entertainment will be provided by DreamWorks artist **Joanna Janet** and by the band **Luvjoi.** Proceeds will go to the Crohn's and Colitis Foundation of America. Contact: **Claire Cook** at 615-329-2303.

CHARITY JAM: Alicia Keys, the Bacon Bros., and **Steven Seagal** and his band will take part in the Charity Jam Aug. 29 at the Hard Rock Cafe at Universal Studios' CityWalk. The event will benefit Best Buddies, an organization that aids people with developmental disabilities. Tickets are available through Ticketmaster from $40 to $175. Contact: **Jerry Digney** at 323-651-9300.

CITY OF HOPE: On Sept. 9, the **LA Bluescasters** will perform at a City of Hope fund-raiser on the hospital grounds in Duarte, Calif. The event is free to the public and will raise money for breast cancer research. Contact: **Marcus Cazares** at 323-257-4815.

RECORD FUND-RAISER: The 10th annual Bobby Hatfield Charity Golf Classic, held July 9 on the Newport Beach Country Club in Newport Beach, Calif., raised more than $235,000 for Lupus International. This year's event was its best-ever fund-raiser, adding to the more than $1.4 million **Linda** and **Bobby Hatfield** have helped raise for the organization. Contact: **Christina Kelly** at 888-532-2322.

Lifelines

BIRTHS

Boy, Eja, to **Shania Twain** and **Robert "Mutt" Lange,** Aug. 12. Mother is a recording artist. Father is a record producer.

Girl, Juliette, to **Patti Galluzzi** and **Steve Lillywhite,** Aug. 15 in New York City. Mother and father recently launched the record label Gobstopper. Father has produced albums for such acts as U2, Dave Matthews Band, and the Rolling Stones.

Twin girls, Stella Busina and Grace Anne, to **Ashley Harper** and **Dave Matthews,** Aug. 15 in Seattle. Father is the frontman of Dave Matthews Band.

DEATHS

Steve Runkle, 49, due to a stroke, Aug. 9 in Nashville. Runkle was a singer/songwriter/musician who wrote the Oak Ridge Boys hit "Love Song." He got his start in the early 1970s, touring as a vocalist, songwriter, and bassist for such acts as David Olney & the X-Rays, David Ball, and Clifford Curry. He worked as a staff songwriter for Combine Music, a company that also published Kris Kristofferson and Larry Gatlin. Runkle joined the Contenders in 1976 and went on to write "Light From Carolina" and "Snowing Me Under" for the group. His songs have also been recorded by Tommy Roe, Willis Alan Ramsey, Elise Witt, and other artists. He is survived by his mother and his brother.

Neil Cooper, 71, of liver cancer, Aug. 13 in New York City. Cooper founded Reach Out International Records (ROIR), a punk rock label, in 1979, which put out titles by such acts as Bad Brains and James Chance. Prior to his work at ROIR, Cooper was an agent at MCA and operated a nightclub in New York City. He is survived by two sons.

Flip Phillips, 86, of natural causes, Aug. 17 in Pompano Beach, Fla. Phillips was a tenor saxophonist best remembered for his Jazz at the Philharmonic concerts in the 1940s and 1950s. During his career he played with such artists as Benny Goodman, Wingy Manone, and Red Norvo and co-led a group with trombonist Bill Harris. Phillips recorded *Swing Is the Thing* on Verve last year and worked with saxophonists Joe Lovano and James Carter. He is survived by his wife, a sister, and a grandson.

Betty Everett, 61, of unknown causes, Aug. 18 in Beloit, Wis. Everett was a soul singer who recorded the 1964 hit "The Shoop Shoop Song (It's in His Kiss)." In the late 1950s and early 1960s, she recorded on several Chicago labels, including C.J., Cobra, and OneDerful. She later signed with Vee-Jay and recorded "You're No Good," "I Can't Hear You," and "Getting Mighty Crowded." Her duets with Jerry Butler include "Let It Be Me" and "Smile." She also recorded for Uni and Fantasy through the early 1970s. Everett is survived by a daughter and a sister.

FOR THE RECORD

In the Native American Spotlight (*Billboard*, Aug. 25), it was mistakenly reported that Scott Cunningham, who performs as Golaná, is a non-native; he is actually of Cherokee descent. He was also misquoted on the issue of non-natives making Native American music.

Solution to this week's puzzle (page 84)

PDs Keep Eye On Census Figures

Arbitron's Recasting Of Markets' Ethnicity Could Hurt Country Shares

BY ANGELA KING
Airplay Monitor

NASHVILLE—Arbitron will begin incorporating Census 2000 figures, along with other data used to calculate the ethnicity of markets, into its fall 2001 report, and many programmers are being warned that the Hispanic population data provided by the U.S. Census Bureau could drastically change the way diaries are weighed in some markets.

Arbitron will begin asking respondents for their race and ethnicity in every market, meaning that some PDs will, for the first time, have a handle on the size of their market's Hispanic population. Programming for the Hispanic audience has long been a concern for country programmers in such markets as Miami, San Antonio, and Los Angeles. But what about such cities as Cincinnati, Minneapolis, and Omaha, Neb., which haven't previously been thought of as strongholds of Hispanic listening?

Some programmers in the format are concerned that country shares across the board may dip after Arbitron incorporates the Census 2000 data, but most PDs say it's too early to tell. Other veterans of traditionally Hispanic markets say stations that have previously ignored this audience will regret that decision in the future.

BUT DOES IT MEAN ANYTHING?

WUBE (B105) Cincinnati PD Tim Closson says, "When I worked in Los Angeles and Houston, we had to deal with the Hispanic population. We had to take that into consideration with anything we did. Same thing for Phoenix. But Cincinnati? It's an issue that I never had to worry about."

WKHX/WYAY Atlanta operations manager Dene Hallam has noticed a jump in Hispanic listening in his own market and is wondering how country stations across the board will fare when the new data is incorporated. "The more Arbitron reflects and gets more accurate on the changing face of America, the more it's going to water down the country shares we already have nationwide," he says. "Even if we stay the same, our share may go down. We may be doing just fine, the music may be just fine, and the index may go down."

Arbitron has made the current 18-plus population figures for Hispanics available on its Web site for programmers to look at as "indicative but not definitive" numbers that will be used in the fall ratings period. Arbitron VP of communication Thom Mocarsky warns that these are only 18-plus figures and they could change when they are adapted to 12-plus. He also warns PDs not to worry about large jumps in the Hispanic population if the market penetration number doesn't change significantly.

In a statement on the Arbitron Web site, senior demographer Dan Estersohn calls the Census 2000 data a "baseline" and only "one of many sources used to produce estimates of total population."

During the fall 2001 ratings period, Mocarsky says, Arbitron will start "asking the race ethnicity question everywhere. We need to have some information about markets we don't normally produce. There will be information to be used in all markets." Mocarsky thinks the research's outcome will give some PDs a better idea about their own market compositions.

While most PDs are taking a wait-and-see attitude, Hallam says they will need to "keep the new Arbitron data in mind when we're programming and selling our numbers, so agencies aren't unnecessarily alarmed when country shares fall off after the fall 2001 book. Whenever there's a change with Arbitron data, you need to keep that in mind when analyzing book to book. I don't think it'll bring massive changes, but someone at an agency looking at a four-book average—and your station is down three-tenths—may say, 'Wow, what happened? Country's off.' "

Angela King is a reporter for Country Airplay Monitor.

WHAT'S THE HISPANIC POPULATION DIFFERENCE?
MARKETS WITH GREATEST GAINS*

MARKET NAME	PREVIOUS ESTIMATE	CENSUS 2000	% DIFFERENCE
DALLAS-FORT WORTH	521,000	706,776	26.3%
ORLANDO, FLA.	135,700	179,542	24.4%
PORTLAND, ORE.	89,400	117,571	24.0%
SALT LAKE CITY	83,100	107,499	22.7%
DENVER	219,500	277,265	20.8%

* BASED ON 18-PLUS POPULATION

Endfest of the Road. Roadrunner act Nickelback recently appeared at modern rock KNDD Seattle's Endfest. Pictured, from left, are a satisfied but unidentified fan, KNDD PD Phil Manning, Nickelback's Chad Kroeger and Ryan Peake, Roadrunner's Jason Martin, and the band's Ryan Vikedal.

NEWSLINE...

Congress may be in recess, but the Federal Communications Commission (FCC) is busy dispensing fines. Radio One, which recently closed its $190 million purchase of Blue Chip Broadcasting, giving it 65 stations in 22 markets, got slapped with $21,500 in fines. Here's the tab for WBOT (Hot 97) Boston: $10,000 for lacking a public-inspection file at the main studio, $8,000 for failing to have emergency alert equipment (Radio One blamed shipping delays), $2,000 for not having any operating power logs, $1,000 for a lack of station logs, and $500 for not having a toll-free number. **KATY BACHMAN**

The transition to digital radio won't be anything like TV's troubled transition to high-definition TV, radio operators promise. About one-third of commercial TV stations won't make the May 1, 2002, deadline to adopt the digital standard, according to the National Assn. of Broadcasters (NAB), which recently submitted a report to the FCC. While some stations are awaiting the delivery of digital equipment, others are facing financial hurdles, NAB president Eddie Fritts says. Even if all the stations did make the transition, consumers aren't snapping up the new TV sets to receive the digital signals. **KATY BACHMAN**

Carson Daly, a nationally syndicated personality for Clear Channel's Premiere Networks arm, is adding more TV to his schedule. The host of MTV's *Total Request Live*, Daly signed on to host *Later*, which NBC is reviving next year. In January, Daly signed with Premiere to host the daily weeknight show *Most Requested* and the weekend program *Alternative World*. **KATY BACHMAN**

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THE 2002 RADIO POWER BOOK
RADIO Billboard Monitor

Masters Runners-Up

2ND PLACE

Jim McGuinn
WPLY, Philadelphia, PA
$10,000

3RD PLACE

Cat Collins
KQKS, Denver, CO
$7,500

4TH PLACE

Jay Stevens
WPGC, Washington, DC
$5,000

5TH PLACE

Kevin Weatherly
KROQ/Infinity, Los Angeles, CA
$2,500

MASTERS

Grand Prize
Porsche Boxster S

Grand Master

Steve Kingston

WXRK, New York, NY

I'd like to thank everyone at AIR for their support and musical guidance. While my position as P.D. at WXRK forces me to specialize in listening to and programming rock and alternative music, the AIR Masters Competition helped me stay aware of not only WXRK music like Crazytown and Creed, but also a wide variety of musical genres. The overall perspective developed by participating in AIR helps me perform in a competitive market place, while satisfying my personal interests in a broad spectrum of music. This, and a tremendous staff at WXRK have given me a great sense of pride and accomplishment. After a long association with Jonas, Dave, Joe, and Bruce, chalk up another in the WXRK win column... THANKS AGAIN, AIR!!!

AIR would like to congratulate Steve Kingston for his victory in the second AIR Masters Competition.

Over the years Steve has shown true talent in recognizing the hit potential of records regardless of format. In AIR Masters Competition II he was able to accurately predict the chart topping success (Billboard Hot 100) of such now well known artist as, Outkast, Train, and Faith Hill. It all starts with listening, and Steve has shown that his passion and instinct for music, makes him a winner. We are proud to have Steve Kingston become AIR's Second Grand Master!

K ROCK 92.3 FM RADIO NEW YORK

MUSIC VIDEO

The Eye™

by Carla Hay

CANADA GETS MTV: For years, MTV has been infiltrating territories around the world (at last count, 140 countries), but Canada has been one of the last large developed countries to hold out—until now.

MTV Networks and Craig Broadcast Systems (Canada's largest privately owned broadcast company) have partnered to launch MTV Canada, starting in September. The 24-hour channel will have its own Web site, mtvcanada.com, and will include programming created specifically for a Canadian audience.

MTV Canada will initially be available on digital cable and satellite TV; the channel's expected household reach was not available at press time. This will be the first time that a network bearing the MTV brand name has been able to enter the Canadian market. Canadian federal trade and communications laws have made it difficult in the past.

Sources say that MTV Canada will feature about 10% music programming, with the rest focused on lifestyle programming geared toward 12- to 24-year-olds. An MTV spokeswoman confirms, "MTV Canada won't be an all-music channel but more of a youth-culture channel. We don't have equity in MTV Canada, but we could exercise that option under Canadian law." Canadian law allows a non-Canadian company to own up to 20% of a Canadian cable channel that competes with another domestic cable channel.

MuchMusic, Canada's leading music-video network, currently airs such MTV programs as *MTV Unplugged*, the MTV Video Music Awards, and the MTV Europe Awards. MuchMusic VP/GM **David Kines** tells *Billboard* that he does not know yet how the arrival of MTV Canada will affect MuchMusic's license to these MTV programs. Kines adds, "We don't see MTV Canada as our competition, because we're focused on music only and produce 90% of MuchMusic original programming ourselves."

MTV says that, under the same deal with Craig, it plans to launch three (currently untitled) music-genre-based MTV-branded services in Canada at an undetermined date.

THIS & THAT: **Alien Ant Farm, City High** with **Wyclef Jean** and **Eve, Missy "Misdemeanor" Elliott, Jennifer Lopez, Ja Rule, 'N Sync, Britney Spears,** and **Staind** will perform at the 2001 MTV Video Music Awards, which will be presented in a live show Sept. 6 at New York's Metropolitan Opera House. The artists join previously announced performers **U2** and **Alicia Keys. Jamie Foxx** will host the show.

Music-video production company Partizan has appointed **Craig DeLeon** as head of production. He was previously MCA Records director of music-video production. Partizan has relocated its New York City and Los Angeles offices. The new addresses are 149 Wooster St., 7th Floor, New York, N.Y. 10012 and 7083 Hollywood Boulevard, Suite 401, Hollywood, Calif. 90028, respectively.

Production company DNA has promoted **Missy Galanida** to director representative/executive producer of music videos. She was previously director representative.

Justice League is a new Los Angeles-based production company founded by ex-SuperMega employees **Brian Cooperman** and **Anthony Honn**. Cooperman is executive producer/rep, and Honn is a director. **Chaos** has also signed on as a Justice League director.

PRODUCTION NOTES: Los Angeles: **Weezer** filmed a second version of "Island in the Sun" with director **Spike Jonze . . . Francis Lawrence** directed **Long Beach Dub Allstars'** video for "Sunny Hours" . . . **System of a Down** completed the "Chop Suey!" video with director **Marcos Siega**.

Other cities: **Wayne Isham** directed Britney Spears' "Slave 4 U" at Lake Powell in Page, Ariz. . . . **Alison Krauss + Union Station** filmed "Lucky One" with director **Rocky Schenck** in Columbia, Tenn. . . . **R. Kelly** co-directed his "Feelin' Easy on Yo Booty" clip with **Billie Woodruff** in Miami . . . **Eric McDonald** directed **Asleep at the Wheel's** "Ain't Nobody Here but Us Chickens" in Milwaukee . . . **Circadian Rhythm** directed its video for "Beautiful Savior" in Washington, D.C., and New York City . . . **Cowboy Junkies** and director **Duane Chrichton** completed "I'm So Open" in Toronto . . . **Chely Wright's** "Never Love You Enough" was directed by **Trey Fanjoy** in Oahu, Hawaii.

SEPTEMBER 1 2001

Billboard® Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYTEMS
"New Ons" are reported by the networks (not by BDS) for the week eheed

For week ending AUGUST 19, 2001

BET: Continuous programming, 1234 W Street, NE, Washington, D.C. 20018
CMT: Continuous programming, 2806 Opryland Drive, Nashville, TN 37214
MTV: Continuous programming, 1515 Broadway, New York, NY 10036
VH1: Continuous programming, 1515 Broadway, New York, NY 10036

	BET	CMT	MTV	VH1
1	FABOLOUS, Can't Deny It	TOBY KEITH, I'm Just Talkin' About Tonight	ALIEN ANT FARM, Smooth Criminal	JANET, Someone To Call My Lover
2	P DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life	CHRIS CAGLE, I Breathe In	SUM 41, Fat Lip	TRAIN, Drops Of Jupiter
3	GINUWINE, Differences	JESSICA ANDREWS, Helplessly, Hopelessly	JENNIFER LOPEZ, I'm Real	STAIND, It's Been Awhile
4	JAGGED EDGE, Where The Party At	LONESTAR, I'm Already There	ALICIA KEYS, Fallin	SUGAR RAY, When It's Over
5	JADAKISS, Knock Yourself Out	MARTINA MCBRIDE, When God-Fearin' Women Get The Blues	P DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life	NELLY FURTADO, Turn Off The Light
6	LIL BOW WOW, Ghetto Girls	TRISHA YEARWOOD, I Would've Loved You Anyway	JAGGED EDGE, Where The Party At	DIDO, Hunter
7	JUVENILE, Set It Off	FAITH HILL, There You'll Be	BLU CANTRELL, Hit 'Em Up Style	JENNIFER LOPEZ, I'm Real
8	NELLY, Batter Up	TRICK PONY, On A Night Like This	LIMP BIZKIT, Boiler	DAVE MATTHEWS BAND, The Space Between
9	MARY J. BLIGE, Family Affair	BROOKS & DUNN, Only In America	USHER, U Remind Me	STEVIE NICKS, Sorcerer
10	LUDACRIS, Area Codes	CHELY WRIGHT, Never Love You Enough	MICHELLE BRANCH, Everywhere	FIVE FOR FIGHTING, Superman
11	DESTINY'S CHILD, Bootylicious	MONTGOMERY GENTRY, Cold One Comin' On	VIOLATOR, What It Is	SMASH MOUTH, I'm A Believer
12	JENNIFER LOPEZ, I'm Real	JEFFREY STEELE, Somethin' In The Water	MISSY ELLIOTT, One Minute Man	MACY GRAY, Sweet Baby
13	ALICIA KEYS, Fallin	CAROLYN DAWN JOHNSON, Complicated	MARY J. BLIGE, Family Affair	FUEL, Bad Day
14	THE ISLEY BROTHERS, Contagious	KEITH URBAN, Where The Blacktop Ends	LINKIN PARK, Crawling	ALIEN ANT FARM, Smooth Criminal
15	JAHEIM, Just In Case	JAMIE O'NEAL, When I Think About Angels	LITTLE T & ONE TRACK, Shaniqua	ALICIA KEYS, Fallin
16	VIOLATOR, What It Is	CYNDI THOMSON, What I Really Meant To Say	PUDDLE OF MUDD, Control	INCUBUS, Drive
17	LIL WAYNE, Shine	ALAN JACKSON, It's Alright To Be A Redneck	WISEGUYS, Start The Commotion	AEROSMITH, Fly Away From Here
18	INDIA.ARIE, Brown Skin	BLAKE SHELTON, Austin	DROWNING POOL, Bodies	MELISSA ETHERIDGE, I Want To Be In Love
19	MISSY ELLIOTT, One Minute Man	DOLLY PARTON, Shine	JANET, Someone To Call My Lover	JOHN MELLENCAMP, Peaceful World
20	REDMAN, Smash Sumthin	PATTY LOVELESS, The Boys Are Back In Town	CAKE, Short Skirt/Long Jacket	THE WISEGUYS, Start The Commotion
21	TRICK DADDY, I'm A Thug	GARY ALLAN, Man Of Me	WEEZER, Island In The Sun	BARENAKED LADIES, Falling For The First Time
22	PETEY PABLO, Raise Up	MARK WILLS, Loving Every Minute	LUDACRIS, Area Codes	FLICKERSTICK, Smile
23	112, Peaches & Cream	TRAVIS TRITT, Love Of A Woman	DREAM, This Is Me	MOBY, South Side
24	MUSIQ, Girl Next Door	KEITH URBAN, But For The Grace Of God	GORILLAZ, Clint Eastwood	FATBOY SLIM, Weapon Of Choice
25	USHER, U Remind Me	LEE ANN WOMACK, I Hope You Dance	MACY GRAY, Sweet Baby	STONE TEMPLE PILOTS, Days Of The Week
26	DRUNKEN MASTER, 50 Playaz Deep	ALISON KRAUSS, The Lucky One	D12, Purple Hills	U2, Elevation
27	LIL' ROMEO, The Girlies	LEANN RIMES, I Need You	FABOLOUS, Can't Deny It	THE BLACK CROWES, Soul Singing
28	TANK, Slowly	LEE ANN WOMACK, Why They Call It Falling	JESSICA SIMPSON, Irresistible	AFRO CELT SOUND SYSTE, When You're Falling
29	PROPHET JONES, Lifetime	TAMMY COCHRAN, Angels In Waiting	'N SYNC, Pop	CRAIG DAVID, Fill Me In
30	RZA AS BOBBY DIGITAL, The Rhumba	DARRYL WORLEY, Second Wind	BLINK 182, The Rock Show	MICHELLE BRANCH, Everywhere
31	THA EASTSIDAZ, I Luv It!	MARK MCGUINN, That's A Plan	BAD RONALD, Let's Begin (Shoot The Sh*t)	CAKE, Short Skirt/Long Jacket
32	KURUPT, It's Over	FAITH HILL, The Way You Love Me	BUBBA SPARXXX, Ugly	STING, Desert Rose
33	CRAIG DAVID, Fill Me In	DIAMOND RIO, One More Day	R. KELLY, Feelin' On Yo Booty	NO DOUBT, Simple Kind Of Life
34	COO COO CAL, My Projects	SARA EVANS, Born To Fly	BACKSTREET BOYS, More Than That	MATCHBOX TWENTY, If You're Gone
35	LIL JON & EASTSIDE BOYZ, Bia Bia	TRAVIS TRITT, It's A Great Day To Be Alive	NELLY, Batter Up	LENNY KRAVITZ, Again
36	JILL SCOTT, The Way	GARY ALLAN, Right Where I Need To Be	TRICK DADDY, I'm A Thug	MATCHBOX TWENTY, Bent
37	DENZINO, Bang To Die	NICKEL CREEK, When You Come Back Down	MANDY MOORE, Crush	LIFEHOUSE, Sick Cycle Carousel
38	RAY J, Wait A Minute	BRAD PAISLEY, Two People Fell In Love	CRYSTAL METHOD, Name Of The Game	BLU CANTRELL, Hit 'Em Up Style
39	BEANIE SIGEL, Beware (Mark B*****)	TOBY KEITH, How Do You Like Me Now	SMASH MOUTH, I'm A Believer	RADIOHEAD, Knives Out
40	CASE, Not Your Friend	KENNY CHESNEY, Don't Happen Twice	CRAIG DAVID, Fill Me In	EVE 6, Here's To The Night
41	PHILLY'S MOST WANTED, Please Don't Mind	SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	DISTURBED, Down With The Sickness	MARIAH CAREY, Loverboy
42	D12, Purple Hills	JAMIE O NEAL, There Is No Arizona	JUVENILE, Set It Off	LIFEHOUSE, Hanging By A Moment
43	JIMMY COZIER, She's All I Got	JESSICA ANDREWS, Who I Am	FUEL, Bad Day	LENNY KRAVITZ, Are You Gonna Go My Way
44	JANET, Someone To Call My Lover	DIXIE CHICKS, Cowboy Take Me Away	ADEMA, Giving In	CREED, With Arms Wide Open
45	FOXY BROWN, Oh Yeah	JO DEE MESSINA, Burn	KURUPT, It's Over	PETE YORN, Life On A Chain
46	BABYFACE, There She Goes	KENNY CHESNEY, I Lost It	3 DOORS DOWN, Be Like That	JAMIROQUAI, Virtual Insanity
47	ERICK SERMON, Music	BROOKS & DUNN, Ain't Nothing 'Bout You	LIL BOW WOW, Ghetto Girls	MADONNA, Music
48	NOTORIOUS B.I.G., Mo Money Mo Problems	MONTGOMERY GENTRY, She Couldn't Change Me	THA EASTSIDAZ, I Luv It!	STEVIE NICKS, Every Day
49	MYSTIKAL, Shake Ya Ass	KENTUCKY HEADHUNTERS, Louisiana Coco	CITY HIGH, What Would You Do	DIDO, Thank You
50	ST LUNATICS, Summer In The City	TIM MCGRAW, Something Like That	112, Peaches & Cream	MADONNA, Beautiful Stranger

NEW ONS

BET:
- MARIAH CAREY, Never Too Far
- USHER, U Got It Bad
- JERMAINE DUPRI, Ballin' Out Of Control
- MR. CHEEKS, Lights, Camera, Action
- TI, I'm Serious
- THREE 6 MAFIA, Baby Mama
- GREG STREET, Thug Like Me

CMT:
- BILLY GILMAN, Elizabeth
- BRAD PAISLEY, Wrapped Around
- GILLIAN WELCH & ALISON KRAUSS, I'll Fly Away
- SHERRIE AUSTIN, In The Meantime

MTV:
- TRAVIS, Side
- PETEY PABLO, Raise Up
- JADAKISS, Knock Yourself Out
- JIVE JONES, Me, Myself & I
- ELTON JOHN, I Want Love
- STAIND, Fade
- SLIPKNOT, Left Behind
- LFO, Every Other Time
- AFROMAN, Because I Got High

VH1:
- ELTON JOHN, I Want Love
- R.E.M., All The Way To Reno
- TRAVIS, Side
- TORI AMOS, Strange Little Girl

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 1, 2001

muchmusic usa — Continuous programming, 200 Jericho Quadrangle, Jericho, NY 11753

[OVEN FRESH]
- TRAVIS, Side
- REDMAN, Smash Sumthin
- DEFAULT, Wasting My Time
- CHRISTINA MILIAN, AM To PM
- NEW ORDER, Crystal
- JAY Z, Izzo (H.O.V.A.)
- DEPECHE MODE, I Feel Loved
- JA RULE, Livin' It Up
- STARLIGHT MINTS, Popsickle
- COLD, Bleed

- LIMP BIZKIT, Boiler (NEW)
- BAD RONALD, Let's Begin (NEW)
- ETIENNE DE CRECY, Am I Wrong (NEW)

- BARENAKED LADIES, Falling For The First Time
- BEN FOLDS, Rockin' The Suburbs
- MANDY MOORE, Crush
- TIN STAR, Sunshine
- LIVE, Simple Creed

MTV2 — Continuous programming, 1515 Broadway, New York, NY 10036

NEW
- DMX, We Right Here
- STAIND, Fade
- ELTON JOHN, I Want Love
- TRAVIS, Side
- SLIPKNOT, Left Behind
- LIMP BIZKIT, Boiler
- JADAKISS, Knock Yourself Out
- DEPECHE MODE, I Feel Loved
- BUBBA SPARXXX, Ugly
- SYSTEM OF A DOWN, Chop Suey
- TANTRIC, Astounded
- NICKELBACK, How You Remind Me
- JAY Z, Izzo (H.O.V.A.)

MTV Europe — Continuous programming, Hawley Crescent, London NW18TT
- STEREOPHONICS, Have A Nice Day
- DESTINY'S CHILD, Bootylicious
- JAMIROQUAI, Little L
- KYLIE MINOGUE, Can't Get You Out Of My Head
- ADDIS BLACK WIDOW, Wait In Summer
- TRAIN, Drops Of Jupiter (Tell Me)
- NELLY FURTADO, Turn Off The Light
- GORILLAZ, 19 2000
- SIVE, Let's Dance
- TRAVIS, Sing
- U2, Elevation
- VELVET, Boy Band
- WHEATUS, A Little Respect
- WYCLEF JEAN, Perfect Gentleman
- BLENDERS, One Jest Tu
- VICTORIA BECKHAM, Not Such An Innocent Girl
- GERI HALLIWELL, Scream If You Wanna Go Faster
- DARUDE, Out Of Control
- BASEMENT JAXX, Just One Kiss
- ROGER SANCHEZ, Another Chance

College Television Network — 24 hours daily, 3300 Peachtree Road, Suite 1990, Atlanta, GA 30326
- B.R.M.C., Whatever Happened To Rock N Roll
- BARENAKED LADIES, Falling For The First Time
- BIZ MARKIE, Turn The Party Out
- DAFT PUNK, Digital Love
- DUB PISTOLS, Official Chemical
- FENIX TX, Threesome
- KENNA, Hell Bent
- LIVE, Simple Creed
- NELLY, Batter Up
- NEW FOUND GLORY, Dressed To Kill
- RADIOHEAD, Knives Out
- ST GERMAIN, So Flute
- ST LUNATICS, Summer In The City
- BRAN VAN 3000, Astounded
- THE WISEGUYS, Start The Commotion

h-tv — Continuous programming, 404 Washington Ave, Miami Beach, FL 33139
- CRISTIAN, Azul
- MANU CHAO, Me Gustas Tu
- CHRISTINA AGUILERA LIL' KIM MYA & PINK, Lady Marmalade
- RICKY MARTIN, Loaded
- GILBERTO SANTA ROSA, Pueden Decir
- MARIA BESTAR, Pensando En Ti
- OLGA TANON, Como Olvidar
- JARABE DE PALO, Dos Dias En La Vida
- MARCO ANTONIO SOLIS, O Me Voy O Te Vas
- DENNY, Uno

MuchMusic — Continuous programming, 299 Queen St West, Toronto, Ontario M5V2Z5
- BIF NAKED, I Love Myself Today (NEW)
- FUEL, Bad Day (NEW)
- JAGGED EDGE, Where The Party At (NEW)
- MARY J. BLIGE, Family Affair (NEW)
- NICKELBACK, How You Remind Me
- O12, Purple Hills
- DESTINY'S CHILD, Bootylicious
- JANET, Someone To Call My Lover
- 'N SYNC, Pop
- BLINK 182, The Rock Show
- SHAGGY, Freaky Girl
- USHER, U Remind Me
- NELLY, Batter Up
- DAVID USHER, Alone In The Universe
- BLU CANTRELL, Hit 'Em Up Style (Oops!)
- CAKE, Short Skirt / Long Jacket
- SUGAR JONES, How Much Longer
- WAVE, California
- CRAIG DAVID, Fill Me In
- ALICIA KEYS, Fallin'

JBTV — Three hours weekly, 216 W Ohio, Chicago, IL 60610
- SPRUNG MONKEY, Party Like A Rockstar
- BEN FOLDS, Rockin The Suburbs
- PERRY FARRELL, Song Yet To Be Sung
- BARENAKED LADIES, Falling For The First Time
- CRAVING THEO, Stomp
- NELLY FURTADO, Turn Off The Light
- SIMON SAYS, Blister
- MAD CAPSULE MARKETS, Pulse
- ALIEN ANT FARM, Smooth Criminal
- ENDO, Suffer
- JOYDROP, Sometimes I Wanna Be
- DISTURBED, Down With The Sickness
- CAKE, Short Skirt / Long Jacket
- INSOLENCE, Poison Well

RAGE TV FOR U-NOT THEM -38 — 1/2 hour weekly, 46 Gifford St, Brockton, MA 02401
- NINE INCH NAILS, Deep
- JOYDROP, Sometimes I Wanna Be
- STAIND, It's Been Awhile
- CRASHPALACE, Perfect
- GOOD CHARLOTTE, Rock Show
- RUSTIC OVERTONES, C'mon
- DOOHEAD, Elenor Rigby
- DAVE NAVARRO, Rexall
- NEW FOUND GLORY, Dressed To Kill
- FENIX TX, Threesome
- GORILLAZ, Clint Eastwood
- LIVE, Simple Creed
- ALIEN ANT FARM, Smooth Criminal
- CRAVING THEO, Stomp
- DROPKICK MURPHYS, Spicy McHaggis

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

WAITING FOR MAXWELL: Sometimes good things do arrive for those who wait. Once suggested as a March or April release, **Maxwell's** *Now* didn't hit stores until Aug. 21. Based on first-day sales from music chains, the neo-soul stylist is on course for the biggest sales week of his career, with a shot at earning his first No. 1 album.

Maxwell appears to be headed for a sum in the range of 250,000 units, which would give his *Now* a solid chance to unseat *Now 7*, the multi-act hits set that rules The Billboard 200 for a third straight week. The current champ moves 278,500 units this issue, down 29% from the prior issue; it has scanned 1.3 million since its release.

In sharp contrast to last issue, when three new albums crashed the top five, the big chart sports a quiet top 10. The latest **'N Sync** album has its first frame below 200,000 units and its first week lower than No. 2 (No. 3, 167,000, down 31%), a slide that allows **Alicia Keys** to claim the runner-up slot, despite her own 6% erosion (180,000).

The big deal near the top of the chart is the *American Pie 2* soundtrack, which climbs into the top 10 with its second straight Greatest Gainer award (26-7, 109,000 units).

HERE, THERE, AND 'EVERYWHERE': SoundScan calculated that almost 29,000 albums were released last year (*Billboard*, April 28). That staggering bulk illustrates why the odds against getting a new artist off the ground are almost as great as winning a big prize in a crooked McDonald's promotion—which explains why

Maverick is over the moon about the launch of rookie **Michelle Branch**. Weighing in with almost 16,000 units, the 18-year-old's *The Spirit Room* enters The Billboard 200 at No. 97, bypassing the Heatseekers chart.

The label began planting seeds at the National Assn. of Recording Merchandisers Convention in March, playing tracks for key music accounts. In June, Branch played showcases for retail and press in seven markets, including Los Angeles and New York City. Around the same time, lead track "Everywhere" went to adult top 40 radio and has since spread. It's now No. 11 on Adult Top 40 and No. 30 at Top 40 Tracks, and it has garnered enough airplay to earn the Hot Shot Debut, at No. 62, on The Billboard Hot 100.

The video has become an evergreen on MTV's *Total Request Live*, where Branch is scheduled to perform Friday (24). "Everywhere" also showed up on VH1, Nickelodeon, and Fox Family two weeks before street date, and Branch played *Late Night With Conan O'Brien* Aug. 14, the day her album hit stores.

RULE BOOK: In 1997, when *Billboard* revised its catalog album criteria to 2 years old and below No. 100 on The Billboard 200, a guiding force was that it would be unlikely for such an album to remain viable at radio. Leave it to country radio to prove us wrong, as **Shedaisy's** "Still Holding Out for You" began its climb to No. 27 on Hot Country Singles & Tracks, even as its parent album, *The Whole Shebang*, reached its second anniversary. We thus made a common-sense exception to the rule, allowing the album to retain current status until last issue, after "Holding" peaked at radio. The set is now No. 6 on Top Country Catalog Albums.

We find ourselves in similar waters with **Dixie Chicks'** *Fly*, which finds an eighth track, "Heartbreak Town," bulleting at No. 26, even as "Some Days You Gotta Dance" waits in the wings. So, *Fly* will remain current for the time being. And just in case you think people don't take our chart rules seriously, questions about SheDaisy's extension drew a letter from France and an e-mail from the Dominican Republic—not from label executives, mind you, but from civilians.

POTPOURRI: Alison Krauss & Union Station garner their best first week ever, as 37,500 copies secure the Hot Shot Debut at No. 3 on Top Country Albums and the No. 35 slot on The Billboard 200. That beats 23,000 units found by 1999's *Forget About It*, which entered the country list at No. 5 . . . Fanned by exposure from public-television pledge drives and other TV appearances, **Russell Watson** saw a 93% gain last issue, when he re-entered The Billboard 200 at No. 147. He's still rolling with a 55% spike, good for No. 101 on the big chart and a 13th week atop Top Classical Crossover . . . With stops on QVC and *Live With Regis & Kelly*, actor-turned-singer **James Darren** saw both his Concord albums reach last issue's unpublished Top Jazz Albums chart, with a majority of sales on both titles coming from the cable channel. This issue, without QVC in play, his new *Because of You* falls just shy of the list.

Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

KEYS LOCKED IN: Alicia Keys maintains her lead on both The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks for a third straight week with "Fallin'." Keys fended off strong radio gains for "I'm Real" by **Jennifer Lopez**, which holds at No. 2 on the Hot 100, while moving 5-2 on the R&B chart. "Real" gains 2 million listeners at R&B radio and 9.5 million overall and may overtake "Fallin' " on either or both charts next issue. "Fallin' " loses 3 million listeners at R&B but is up 7.5 million overall, for a total Hot 100 Airplay audience of 123 million.

On the Hot 100, **Janet Jackson's** attempt to vault to No. 1 with the retail release of "Someone to Call My Lover" falls just a tad short. "Someone" sells well enough (45,000 units) to debut at No. 1 on Hot 100 Singles Sales but not quite at the level needed to get to the top of the main chart. In the end, "Lover" falls 6,500 units shy of No. 1, climbing 12-3 on the Hot 100. Besides "Real," the next track with a shot at No. 1 on the Hot 100 and R&B/Hip-Hop Singles & Tracks is **Jagged Edge's** "Where the Party At" featuring **Nelly**. A CD and maxi-CD hit stores Aug. 28 and affect the charts in two weeks.

'HIGH' TIMES: Afroman's "Because I Got High" earns the Greatest Gainer/Airplay award on The Billboard Hot 100 for a second consecutive week, climbing 33-20 with a song that has become one of the biggest-reacting records (or should we say *highest* reacting) of the year.

"High" has taken off at radio formats as diverse as rock and R&B, with top 40 falling in line as well. This could be attributed more to the song's novelty factor than rock radio's recent acceptance of rap songs.

"High" has received exposure on **Howard Stern's** nationally syndicated radio show and in TV and radio ads for the movie *Jay and Silent Bob Strike Back*. Recently, MTV added a re-edited version of the video into rotation after some initial reluctance about the clip's content. Afroman's debut album, *The Good Times*, has been rush-released to hit stores Aug. 28. The *Jay and Silent Bob* soundtrack, which also houses the track, wins the percentage-based Pacesetter award on The Billboard 200, climbing 92-55.

BETTING HIS BOOTS: Blake Shelton digs his heels in for a fourth week atop Hot Country Singles & Tracks and Top Country Singles Sales. "Austin" dips 91 detections to 6,077 on the most-played chart, but handily fences out **Toby Keith's** "I'm Just Talkin' About Tonight" at No. 2 (5,677 detections) for a third straight week.

Shelton is the fourth new artist in the Broadcast Data Systems (BDS) era to hold court for four straight weeks at No. 1 on the radio chart. If he manages a fifth, Shelton would join **Billy Ray Cyrus** as the only new artist to achieve such a lengthy stay with a first single. (Cyrus notched his five-week reign in spring '92 with "Achy Breaky Heart.") On Top Country Singles Sales, "Austin" scans 10,500 copies, roughly 7,000 more than the No. 2 title, **Cyndi Thomson's** "What I Really Meant to Say."

ALL TIED UP: For the first time since *Billboard* began using BDS in 1991, there is a tie for No. 1 on the Adult Contemporary chart, as **Dido's** "Thank You" and **Faith Hill's** "There You'll Be" both have 1,595 detections for the week.

For each of our detections-based charts, we have a series of tie-breaker rules for such instances. A song with a gain in detections is always placed first if it ties a song that declines in them. In this case, "Thank You" and "There" both lose detections, so we move on to the second tie-breaker: total stations on the radio panel playing the track. No help there, as 79 of the 81 stations on the panel are playing each song. The third determining factor is which has the largest gain or, in this case, smallest decrease. "Thank You" ends up at No. 1, as it is down 15 plays for the week, while "There" loses 125 spins. Oddly enough, there is also a tie for the chart's last position. **Janet Jackson's** "Someone to Call My Lover" reaches No. 30 with 153 detections, the same total as the bubbling-under "When It's Over" by **Sugar Ray**. Both songs gain detections, but "Someone" is played on more stations, so it makes the chart.

TRICKY MOVE: Propelled by gains at retail and radio, **Trick Daddy** has his first top 10 single on R&B/Hip-Hop Singles & Tracks with "I'm a Thug," which moves 11-10. It leaps 68-41 on the R&B/Hip-Hop Singles Sales chart with a 33% increase, while also moving to No. 10 on R&B/Hip-Hop Airplay, raising its audience by 3.4 million. As a result, "I'm a Thug" and "Area Codes" by **Ludacris Featuring Nate Dogg** swap positions on the Singles & Tracks and Airplay charts, with the latter earning a backward bullet. "Codes" gets a 2 million gain in audience, thereby retaining its bullet.

The Billboard® 200®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 3 Weeks At Number 1		
1	1	1	3	VARIOUS ARTISTS — EMI/Universal/Sony/Zomba 10716/Virgin (12.98/18.98)	Now 7	1
2	6	3	8	ALICIA KEYS ▲ — J 20002 (11.98/17.98)	Songs In A Minor	1
3	2	2	4	'N SYNC — Jive 41758/Zomba (12.98/18.98)	Celebrity	1
4	3	—	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS — DreamWorks 450291/Interscope (12.98/18.98)	Eternal	3
5	4	—	2	USHER — Arista 14715* (12.98/18.98)	8701	4
6	5	—	2	JADAKISS — Ruff Ryders 493087/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	5
				GREATEST GAINER		
7	26	58	3	SOUNDTRACK — Republic 314494/Universal (12.98/18.98)	American Pie 2	7
8	8	5	13	STAIND ▲ — Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1
9	9	7	43	LINKIN PARK ▲ — Warner Bros. 47755 (11.98/17.98)	[Hybrid Theory]	7
10	11	12	30	JENNIFER LOPEZ ▲ — Epic 85065 (12.98 EQ/18.98)	J.Lo	1
11	15	13	34	SOUNDTRACK ▲ — Mercury (Nashville) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11
12	12	18	24	ALIEN ANT FARM ● — New Noize/DreamWorks 450293/Interscope (11.98/17.98)	ANThology	12
13	7	—	2	AARON CARTER — Jive 41708/Zomba (12.98/18.98)	Oh Aaron	7
14	14	20	11	DROWNING POOL ● — Wind-up 13065 (17.98 CD)	Sinner	14
15	10	6	9	D12 — Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1
16	21	23	9	GORILLAZ ● — Parlophone 33748/Virgin (17.98 CD)	Gorillaz	16
17	18	19	15	SUM 41 ▲ — Island 548662/IDJMG (12.98/18.98)	All Killer No Filler	13
18	19	9	16	DESTINY'S CHILD ▲ — Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1
19	16	8	3	BLU CANTRELL — RedZone 14703*/Arista (11.98/17.98)	So Blu	8
20	27	26	39	ENYA ▲ — Reprise 47426/Warner Bros. (12.98/18.98)	A Day Without Rain	17
21	20	14	8	JAGGED EDGE ▲ — So So Def/Columbia 85640*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
22	17	10	6	P. DIDDY & THE BAD BOY FAMILY — Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
23	13	4	3	SNOOP DOGG PRESENTS THA EASTSIDAZ — TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	4
24	24	21	21	TRAIN ▲ — Aware/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
				HOT SHOT DEBUT		
25	NEW		1	VARIOUS ARTISTS — Divine/No Name 85960/Epic (12.98 EQ/18.98)	Ozzfest 2001: The Second Millennium	25
26	22	15	10	BLINK-182 — MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
27	25	17	5	AALIYAH ● — Blackground 10082* (12.98/18.98)	Aaliyah	2
28	NEW		1	VARIOUS ARTISTS — Def Jam 586238/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	28
29	29	24	17	JANET ▲ — Virgin 10144* (12.98/18.98)	All For You	1
30	28	22	11	ST. LUNATICS ▲ — Fo' Reel 013119/Universal (12.98/18.98)	Free City	3
31	37	37	55	SOUNDTRACK ▲ — Curb 78703 (11.98/17.98)	Coyote Ugly	10
32	43	49	69	DISTURBED ▲ — Giant 24738/Warner Bros. (11.98/17.98)	The Sickness	29
33	30	28	5	CRAIG DAVID ● — Wildstar/Atlantic 83461*/AG (11.98/17.98)	Born To Do It	11
34	23	11	3	SOUNDTRACK — Def Jam 586216*/IDJMG (12.98/18.98)	Rush Hour 2	11
35	NEW		1	ALISON KRAUSS & UNION STATION — Rounder 610495/IDJMG (11.98/17.98)	New Favorite	35
36	35	44	22	TRICK DADDY ▲ — Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4
37	32	35	60	NELLY ▲ — Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
38	33	39	14	MISSY "MISDEMEANOR" ELLIOTT ▲ — The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
39	36	43	25	DAVE MATTHEWS BAND ▲ — RCA 67988 (11.98/17.98)	Everyday	1
40	31	25	5	FOXY BROWN ● — Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	5
41	57	68	34	NELLY FURTADO ▲ — DreamWorks 450217/Interscope (11.98/17.98)	Whoa, Nelly!	26
42	42	38	4	CAKE — Columbia 62132/CRG (11.98 EQ/17.98)	Comfort Eagle	13
43	34	34	9	LUTHER VANDROSS ● — J 20007 (12.98/18.98)	Luther Vandross	6
44	54	51	14	WEEZER ● — Geffen 493045*/Interscope (12.98/18.98)	Weezer	4
45	46	48	44	LIMP BIZKIT ▲ — Flip 490759*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
46	41	74	4	SOUNDTRACK — Walt Disney 860733 (16.98 CD)	The Princess Diaries	41
47	49	50	48	FUEL ▲ — 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17
48	44	41	22	112 ▲ — Bad Boy 73039*/Arista (12.98/18.98)	Part III	2
49	40	30	7	LIL' ROMEO — Soulja 50196*/Priority (11.98/17.98)	Lil' Romeo	6
50	66	64	17	TIM MCGRAW ▲ — Curb 78711 (12.98/18.98)	Set This Circus Down	2
51	79	77	26	VARIOUS ARTISTS ▲ — Integrity 86801/Time Life (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
52	47	40	20	VARIOUS ARTISTS ▲ — Sony/Zomba/Universal/EMI 85663/Epic (12.98 EQ/18.98)	Now 6	1
53	38	16	4	NEIL DIAMOND — Columbia 85500/CRG (12.98 EQ/18.98)	Three Chord Opera	15
54	48	42	15	SOUNDTRACK ▲ — Interscope 493035 (12.98/18.98)	Moulin Rouge	3
				PACESETTER		
55	92	—	2	SOUNDTRACK — Universal 014772 (18.98 CD)	Jay And Silent Bob Strike Back	55
56	39	33	11	SOUNDTRACK ● — Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	7
57	76	80	20	GINUWINE ● — Epic 69622* (12.98 EQ/18.98)	The Life	3
58	51	53	14	TOOL ▲ — Tool Dissectional/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1
59	53	56	42	LIFEHOUSE ▲ — DreamWorks 450231/Interscope (11.98/17.98)	No Name Face	6
60	55	83	65	LEE ANN WOMACK ▲ — MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16
61	56	54	33	UNCLE KRACKER ▲ — Top Dog/Lava/Atlantic 83279*/AG (12.98/18.98)	Double Wide	7
62	71	67	6	DREAM STREET — UEG 14004/Edel (11.98/17.98)	Dream Street	37
63	64	61	14	SOUNDTRACK ● — DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28
64	45	27	4	VARIOUS ARTISTS — Violator/Loud/Columbia 85736*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	10
65	61	52	34	SOUNDTRACK ▲ — Hollywood 162286 (18.98 CD)	Save The Last Dance	3
66	52	31	3	BILAL — Moyo 493008/Interscope (12.98/18.98)	1st Born Second	31
67	59	57	8	LONESTAR ● — BNA 67011/RLG (12.98/18.98)	I'm Already There	9
68	63	59	10	SUGAR RAY ● — Lava/Atlantic 83414*/AG (12.98/18.98)	Sugar Ray	6
69	75	72	21	INDIA.ARIE ● — Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10
70	58	32	3	THE CRYSTAL METHOD — Outpost/Geffen 493063/Interscope (12.98/18.98)	Tweekend	32
71	65	60	54	SHAGGY ▲ — MCA 112096* (11.98/17.98)	Hotshot	1
72	73	65	57	JILL SCOTT ▲ — Hidden Beach 62137*/Epic (11.98 EQ/17.98)	Who Is Jill Scott? Words And Sounds Vol. 1	17
73	60	46	5	KURUPT — Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	10
74	68	55	24	EVE ▲ — Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	4
75	67	47	13	CITY HIGH — Booga Basement 490890/Interscope (11.98/17.98)	City High	34
76	74	63	23	JAHEIM ● — Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9
77	72	62	30	O-TOWN ▲ — J 20000 (11.98/17.98)	O-Town	5
78	70	71	6	MELISSA ETHERIDGE — Island 548661/IDJMG (12.98/18.98)	Skin	9
79	50	29	3	GANGSTA BOO — Hypnotize Minds/Loud 1985/CRG (12.98 EQ/17.98)	Both Worlds, *69	29
80	91	87	4	JIMMY EAT WORLD — DreamWorks 450334*/Interscope (12.98 CD)	Bleed American	54
81	82	79	66	DIDO ▲ — Arista 19025 (11.98/17.98)	No Angel	4
82	84	76	90	INCUBUS ▲ — Immortal 63652/Epic (12.98 EQ/18.98)	Make Yourself	47
83	62	36	3	THA DOGG POUND — Death Row 33353/D3 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	36
84	81	78	47	KENNY CHESNEY ▲ — BNA 67976/RLG (11.98/17.98)	Greatest Hits	13
85	77	66	3	PRINCE — Warner Bros. 74272 (18.98 CD)	The Very Best Of Prince	66
86	89	90	39	TIM MCGRAW ▲ — Curb 77978 (12.98/18.98)	Greatest Hits	4
87	80	70	47	AARON CARTER ▲ — Jive 41708/Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4
88	78	45	3	BLAKE SHELTON — Warner Bros. (Nashville) 24731/WRN (11.98/17.98)	Blake Shelton	45
89	86	75	45	JA RULE ▲ — Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
90	85	69	[illegible]	VARIOUS ARTISTS — Warner/Elektra/Atlantic 14720/Arista (12.98/18.98)	Totally Dance	34
91	100	110	21	SALIVA ● — Island 542959/IDJMG (12.98/18.98)	Every Six Seconds	56
92	69	—	2	PHILLY'S MOST WANTED — Atlantic 83388*/AG (11.98/17.98)	Get Down Or Lay Down	69
93	88	82	13	LIL JON & THE EAST SIDE BOYZ — BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	43
94	NEW		1	K.D. LANG — Warner Bros. 48108 (18.98 CD)	Live By Request	94
95	101	97	99	CREED ◆ — Wind-up 13053* (11.98/18.98)	Human Clay	1
96	83	73	6	BEANIE SIGEL — Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	5
97	NEW		1	MICHELLE BRANCH — Maverick 47985/Warner Bros. (17.98 CD)	The Spirit Room	97
98	97	98	53	DAVID GRAY ▲ — ATO 68051/RCA (16.98 CD)	White Ladder	35

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
99	90	85	44	**LUDACRIS ▲** Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	4
100	95	92	11	**RADIOHEAD ●** Capitol 32764 (11.98/17.98)	Amnesiac	2
101	147	—	11	**RUSSELL WATSON** Decca 468695 (17.98 CD)	The Voice	90
102	NEW		1	**PRIMER 55** Island 586183/IDJMG (12.98 CD)	(The) New Release	102
103	106	100	80	**3 DOORS DOWN ▲** Republic 153920*/Universal (12.98/16.98)	The Better Life	7
104	96	96	65	**MATCHBOX TWENTY ▲** Lava/Atlantic 83339/AG (12.98/18.98)	Mad Season	3
105	93	91	40	**THE BEATLES ▲** Apple 29325/Capitol (11.98/18.98)	1	1
106	105	99	42	**U2 ▲** Interscope 524653 (12.98/18.98)	All That You Can't Leave Behind	3
107	98	94	45	**SARA EVANS ▲** RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55
108	103	89	11	**JESSICA SIMPSON ●** Columbia 62136/CRG (12.98 EQ/18.98)	Irresistible	6
109	116	125	40	**SADE ▲** Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3
110	130	102	4	**SOUNDTRACK** Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountain	102
111	94	84	4	**JIMMY COZIER** J 20004 (11.98/17.98)	Jimmy Cozier	63
112	113	107	41	**R. KELLY ▲** Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
113	119	114	46	**DONNIE MCCLURKIN ●** Verity 43150/Zomba (10.98/16.98)	Live In London And More...	69
114	102	88	25	**EVE 6 ●** RCA 67713 (11.98/17.98)	Horrorscope	34
115	111	104	8	**LFO** J 20000 (12.98/18.98)	Life Is Good	75
116	112	103	103	**DIXIE CHICKS ▲** Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1
117	134	150	4	**FIVE FOR FIGHTING** Aware/Columbia 63760/CRG (13.98 EQ CD)	America Town	117
118	128	128	27	**TANTRIC** Maverick 47978/Warner Bros. (17.98 CD)	Tantric	71
119	117	106	42	**GODSMACK ▲** Republic 159689/Universal (12.98/18.98)	Awake	5
120	99	81	3	**CYNDI THOMSON** Capitol (Nashville) 28010 (10.98/17.98)	My World	81
121	118	121	13	**BOB MARLEY AND THE WAILERS** Tuff Gong/Island 542855/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	60
122	122	118	9	**MANDY MOORE ●** Epic 61430 (12.98 EQ/18.98)	Mandy Moore	35
123	139	129	48	**MADONNA ▲** Maverick 47598/Warner Bros. (12.98/18.98)	Music	1
124	87	—	2	**CAROLYN DAWN JOHNSON** Arista Nashville 69336 (10.98/16.98)	Room With A View	87
125	125	136	25	**JESSICA ANDREWS ●** DreamWorks (Nashville) 450248/Interscope (10.98/16.98)	Who I Am	22
126	104	86	9	**SISQO ▲** Dragon/Def Soul 548838*/IDJMG (12.98/18.98)	Return Of Dragon	7
127	114	137	5	**BAD AZZ** Doggy Style 50076/Priority (11.98/17.98)	Personal Business	59
128	120	101	5	**WILLA FORD** Lava/Atlantic 83437/AG (11.98/17.98)	Willa Was Here	56
129	115	105	13	**REDMAN ●** Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	4
130	135	123	30	**DREAM ▲** Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6
131	124	120	18	**BROOKS & DUNN ●** Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4
132	131	115	13	**TYRESE ●** RCA 67964* (11.98/17.98)	2000 Watts	10
133	149	166	5	**THE WISEGUYS** Moof/Mammoth 610015*/Hollywood (14.98 CD)	The Antidote	133
134	121	112	21	**2PAC ▲** Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
135	154	174	36	**COLDPLAY ●** Nettwerk 30162/Capitol (16.98 CD)	Parachutes	51
136	133	116	4	**CORMEGA** Legal Hustle 9203*/Landspeed (11.98/18.98)	The Realness	111
137	127	117	24	**AEROSMITH ▲** Columbia 62088*/CRG (12.98 EQ/18.98)	Just Push Play	2
138	107	95	8	**LIL' MO** Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	14
139	138	124	47	**LIL BOW WOW ▲** So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	8
140	140	130	93	**FAITH HILL ▲** Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1
141	109	—	2	**TOYA** Arista 14667 (11.98/17.98)	Toya	109
142	132	113	9	**311** Volcano 32184/Zomba (11.98/17.98)	From Chaos	10
143	129	111	9	**STONE TEMPLE PILOTS ●** Atlantic 83449/AG (12.98/18.98)	Shangri-La Dee Da	9
144	151	147	43	**LENNY KRAVITZ ▲** Virgin 50316 (12.98/18.98)	Greatest Hits	2
145	152	142	11	**TRISHA YEARWOOD** MCA Nashville 170200 (11.98/17.98)	Inside Out	29
146	141	140	45	**TRAVIS TRITT ●** Columbia (Nashville) 62165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51
147	144	132	37	**3LW ▲** Nine Lives 63801*/Epic (11.98 EQ/17.98)	3LW	29
148	126	135	9	**DAVE NAVARRO** Capitol 33380 (8.98/17.98)	Trust No One	61
149	136	109	13	**SOUNDTRACK ●** Hollywood 48113/Warner Bros. (12.98/18.98)	Pearl Harbor	14
150	142	122	16	**STEVIE NICKS ●** Reprise 47372/Warner Bros. (12.98/18.98)	Trouble In Shangri-La	5
151	166	181	27	**ALAN JACKSON ▲** Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	15
152	146	127	74	**'N SYNC ◆** Jive 41702/Zomba (11.98/18.98)	No Strings Attached	1
153	162	162	8	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD)	Music For The Morning After	153
154	123	93	13	**BON JOVI** Island 548864/IDJMG (18.98/24.98)	One Wild Night: Live 1985—2001	20
155	145	133	23	**TANK ●** Blackground 50484* (12.98/18.98)	Force Of Nature	7
156	150	134	66	**BRITNEY SPEARS ▲** Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1
157	169	180	13	**TRICK PONY** Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Pony	91
158	153	131	40	**MUSIQ SOULCHILD ▲** Def Soul 548209*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	24
159	156	139	39	**BACKSTREET BOYS ▲** Jive 41743/Zomba (12.98/18.98)	Black & Blue	1
160	157	156	85	**TOBY KEITH ▲** DreamWorks (Nashville) 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	56
161	148	143	3	**DA BEATMINERZ** Rawkus 26168*/Priority (10.98/16.98)	Brace 4 Impak	143
162	155	153	21	**BILLY IDOL** Chrysalis 28812/Capitol (18.98 CD)	Greatest Hits	74
163	108	144	40	**VARIOUS ARTISTS ▲** Sony/Zomba/Universal/EMI 85200/CRG (12.98 EQ/18.98)	Now 5	2
164	143	119	10	**SILK** Elektra 62642/EEG (12.98/18.98)	Love Session	20
165	110	—	2	**BETTER THAN EZRA** Ezra Dry Goods 578137/Beyond (17.98 CD)	Closer	110
166	137	108	9	**RAY J** Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	21
167	158	152	7	**GRUPO BRYNDIS** Disa 727012 (8.98/13.98)	Historia Musical Romantica	152
168	163	155	25	**A*TEENS** Stockholm 013800/MCA (12.98/18.98)	Teen Spirit	50
169	168	148	42	**OUTKAST ▲** LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
170	160	157	3	**GILLIAN WELCH** Acony 0103 (16.98 CD)	Time (The Revelator)	157
171	184	170	18	**NICKEL CREEK** Sugar Hill 3909 (16.98 CD)	Nickel Creek	142
172	170	173	9	**CECE WINANS** Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	116
173	167	151	30	**VARIOUS ARTISTS ●** Razor & Tie 89033 (12.98/18.98)	Gold South	28
174	164	167	3	**VARIOUS ARTISTS** Worship Together 20314/Sparrow (18.98 CD)	I Could Sing Of Your Love Forever 2	164
175	159	138	25	**PROJECT PAT ●** Hypnotize Minds/Loud 1956/CRG (12.98 EQ/17.98)	Mista Don't Play: Everythangs Workin	4
176	175	188	38	**RASCAL FLATTS ●** Lyric Street 165011/Hollywood (11.98/17.98)	Rascal Flatts	122
177	161	—	2	**LOS ANGELES AZULES** Disa 727014 (8.98/13.98)	Historia Musical	161
178	NEW		1	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** Spring House 42317 (11.98/16.98)	London Homecoming	178
179	179	178	16	**MONTGOMERY GENTRY** Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
180	194	199	31	**MUDVAYNE ●** No Name 63821/Epic (12.98 EQ CD)	L.D. 50	85
181	171	164	13	**STATIC-X** Warner Bros. 47948 (11.98/17.98)	Machine	11
182	180	175	26	**COLD** Flip/Geffen 490736/Interscope (8.98/12.98)	13 Ways To Bleed On Stage	98
183	185	146	65	**EMINEM ▲** Web/Aftermath 490629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1
184	178	168	25	**AMERICAN HI-FI** Island 542871/IDJMG (10.98 CD)	American Hi-Fi	81
185	182	176	92	**DR. DRE ▲** Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre — 2001	2
186	181	163	34	**SOUNDTRACK ●** Walt Disney 860687 (17.98 CD)	Remember The Titans	49
187	196	—	21	**NEW FOUND GLORY** Drive-Thru 112338/MCA (8.98/12.98)	New Found Glory	107
188	NEW		1	**SOULJA SLIM** No Limit South 2001/No Limit (11.98/17.98)	The Streets Made Me	188
189	172	161	6	**KRYSTAL** KBNHA/Geffen 493048/Interscope (12.98 CD)	Me & My Piano	86
190	NEW		1	**MYSTIC** GoodVibe/JCOR 860906/Interscope (8.98/12.98)	Cuts For Luck And Scars For Freedom	190
191	RE-ENTRY		10	**MARY CHAPIN CARPENTER** Columbia (Nashville) 85176/Sony (Nashville) (12.98 EQ/18.98)	Time* Sex* Love*	52
192	177	171	14	**DEPECHE MODE ●** Mute/Reprise 47960/Warner Bros. (12.98/18.98)	Exciter	8
193	176	160	11	**LUCINDA WILLIAMS** IDJMG 170197/Lost Highway (18.98 CD)	Essence	28
194	173	145	17	**CASE ●** Def Soul 548526/IDJMG (12.98/18.98)	Open Letter	5
195	191	189	23	**JAMIE O'NEAL** Mercury (Nashville) 170132 (11.98/17.98)	Shiver	125
196	187	149	3	**NANCI GRIFFITH** Elektra 62660/EEG (18.98 CD)	Clock Without Hands	149
197	RE-ENTRY		50	**MARY MARY ●** C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	59
198	RE-ENTRY		3	**VARIOUS ARTISTS** Robbins 75022 (17.98 CD)	Trance Party (Volume One)	188
199	183	159	35	**SNOOP DOGG ▲** No Limit 23225*/Priority (12.98/18.98)	The Last Meal	4
200	RE-ENTRY		7	**PATTY LOVELESS** Epic (Nashville) 85851/Sony (Nashville) (11.98 EQ/17.98)	Mountain Soul	159

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ◉ indicates past or present Heatseeker title.

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The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

SEPTEMBER 1 2001 Billboard — Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 12 Weeks At Number 1	
1	1	18	JANE MONHEIT N-Coded 4218/Warlock	Come Dream With Me
2	2	9	VARIOUS ARTISTS NARM 10006/Rhino	BET On Jazz Presents: Jazz Now
3	3	32	VARIOUS ARTISTS UTV/Verve 520191/VG	Pure Jazz
4	4	41	VARIOUS ARTISTS Legacy/Columbia/Verve 61439/CRG	The Best Of Ken Burns Jazz
5	5	41	LOUIS ARMSTRONG Legacy/Columbia 61440/CRG	Ken Burns Jazz · The Definitive Louis Armstrong
6	7	4	JOHN COLTRANE Impulse! 549913/VG	The Very Best of John Coltrane
7	8	10	THE PHILADELPHIA EXPERIMENT Ropeadope 93042/AG	The Philadelphia Experiment
8	9	14	TERENCE BLANCHARD Sony Classical 89607	Let's Get Lost
9	11	34	SOUNDTRACK Legacy/Columbia 85356/CRG	Finding Forrester
10	12	55	JANE MONHEIT N-Coded 4207/Warlock	Never Never Land
11	10	14	MILES DAVIS Legacy/Columbia 85475/CRG	The Essential Miles Davis
12	18	41	BILLIE HOLIDAY Verve 549081/VG	Ken Burns Jazz · The Definitive Billie Holiday
13	14	9	MICHAEL BRECKER Verve 549705/VG	Nearness Of You · The Ballad Book
14	17	33	DAVE BRUBECK Legacy/Columbia 61442/CRG	Ken Burns Jazz · The Definitive Dave Brubeck
15	19	63	DIANA KRALL Justin Time 40060	Stepping Out
16	24	12	KARRIN ALLYSON Concord Jazz 4950/Concord	Ballads: Remembering John Coltrane
17	NEW		SUSANNAH MCCORKLE Concord Jazz 4976/Concord	Most Requested Songs
18	22	26	DUKE ELLINGTON Legacy/Columbia 61444/CRG	Ken Burns Jazz · The Definitive Duke Ellington
19	20	80	STEVE TYRELL Atlantic 83209/AG	A New Standard
20	16	15	CHARLIE HADEN Verve 013611/VG	Nocturne
21	23	41	JOHN COLTRANE Verve 549083/VG	Ken Burns Jazz · The Definitive John Coltrane
22	25	28	JOHN COLTRANE Impulse! 548361/VG	Coltrane For Lovers
23	21	9	PAT MARTINO Blue Note 30746/Capitol	Live At Yoshi's
24	15	39	TONY BENNETT Columbia 63570/CRG	Ultimate Tony Bennett
25	RE-ENTRY		WYNTON MARSALIS Columbia [illegible]/CRG	Popular Songs: The Best Of Wynton Marsalis

SEPTEMBER 1 2001 Billboard — Top Contemporary Jazz Albums™

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 3 Weeks At Number 1	
1	1	5	KEIKO MATSUI Narada Jazz 10264/Virgin	Deep Blue
2	2	11	BRIAN CULBERTSON Atlantic 83446/AG	Nice & Slow
3	5	10	VARIOUS ARTISTS GRP 549787/VG	A Twist Of Marley · A Tribute
4	4	13	SPYRO GYRA Heads Up 3061	In Modern Times
5	3	13	MARCUS MILLER 3 Deuces 83534/Telarc	M Squared
6	6	48	ST. GERMAIN Blue Note 25114*/Capitol	Tourist
7	7	22	WAYMAN TISDALE Atlantic 83390/AG	Face To Face
8	8	99	DAVE KOZ Capitol 98458	The Dance
9	9	45	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8500/Concord	Life In The Tropics
10	12	25	RICK BRAUN Warner Bros. 47994	Kisses In The Rain
11	10	6	ERIC MARIENTHAL Peak 8503/Concord	Turn Up The Heat
12	11	18	VARIOUS ARTISTS Q 92945/AG	To Grover, With Love
13	14	9	MARC ANTOINE GRP 549775/VG	Cruisin'
14	16	8	GERALD ALBRIGHT Atlantic 83440/AG	The Very Best Of Gerald Albright
15	13	64	BONEY JAMES/RICK BRAUN Warner Bros. 47567	Shake It Up
16	15	21	HERB ALPERT A&M [illegible]/Interscope	Definitive Hits
17	18	9	JIMMY SOMMERS Higher Octave Jazz 10317/Virgin	360 Urban Groove
18	17	3	JAZZ IS DEAD Zebra 44020	Great Sky River
19	23	44	KIRK WHALUM Warner Bros. 47087	Unconditional
20	20	3	KEVIN TONEY Shanachie 5077	Strut
21	RE-ENTRY		RACHELLE FERRELL Capitol 94880	Individuality (Can I Be Me?)
22	22	5	TOWER OF POWER Rhino 74345/AG	The Very Best of Tower Of Power · The Warner Years
23	21	21	PIECES OF A DREAM Heads Up 3050	Acquainted With The Night
24	19	4	SPECIAL EFX Shanachie 5083	Butterfly
25	25	19	KIM WATERS Shanachie 5080	From The Heart

SEPTEMBER 1 2001 Billboard — Top Classical Albums™

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 44 Weeks At Number 1	
1	1	49	ANDREA BOCELLI ● Philips 464600/Universal Classics Group	Verdi
2	2	93	ANDREA BOCELLI ▲ Philips 462600/Universal Classics Group	Sacred Arias
3	3	74	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 66782	Appalachian Journey
4	NEW		ANGELA GHEORGHIU EMI Classics 57163/Angel	Casta Diva
5	5	6	VARIOUS ARTISTS Decca 470021/Universal Classics Group	The #1 Tenor Album
6	6	5	SERGIO & ODAIR ASSAD Nonesuch 79632/AG	Play Piazzolla
7	7	6	VARIOUS ARTISTS Decca 470037/Universal Classics Group	Ultimate Relaxation Album
8	10	2	GUILIANO CARMIGNOLA Sony Classical 89363	Vivaldi: Late Violin Concertos
9	4	3	EUROPA GALANTE (BIONDI) Virgin Classics 45465/Angel	Vivaldi: Il Cimento Dell'armonia E Dell'inventione, Op. 8
10	8	36	MARIA CALLAS EMI Classics 57057/Angel	Legend
11	12	6	SUMI JO Erato 85772/AG	Prayers
12	15	29	YO-YO MA Sony Classical 61739	Solo
13	RE-ENTRY		CHOIR OF KING'S COLLEGE CAMBRIDGE EMI Classics 57026/Angel	Best Loved Hymns
14	RE-ENTRY		ANDRE RIEU Philips 457456/Universal Classics Group	100 Years Of Strauss
15	13	45	RENEE FLEMING London [illegible]/Universal Classics Group	Renee Fleming

SEPTEMBER 1 2001 Billboard — Top Classical Crossover™

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 13 Weeks At Number 1	
1	1	18	RUSSELL WATSON Decca 468695/Universal Classics Group	The Voice
2	2	4	THREE MO' TENORS RCA Victor 63827	Three Mo' Tenors
3	3	22	BOND MBO/Decca 467091/Universal Classics Group	Born
4	4	7	VARIOUS ARTISTS Sony Classical 89683	Heartland: An Appalachian Anthology
5	5	37	TAN DUN FEATURING YO-YO MA Sony Classical 89347	Crouching Tiger, Hidden Dragon
6	6	51	SARAH BRIGHTMAN ● Nemo Studio/Angel 56968/Angel	La Luna
7	7	9	JOSHUA BELL Sony Classical 89358	Bernstein: West Side Story Suite
8	8	92	CHARLOTTE CHURCH ▲ Sony Classical 64356	Charlotte Church
9	9	9	ANDRE RIEU Philips 543[illegible]/Universal Classics Group	Fiesta
10	10	19	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530/Universal Classics Group	For The Stars
11	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA Victor 63717/RCA	The Latin Album
12	11	90	JOHN WILLIAMS Sony Classical 51333	Greatest Hits: 1969-1999
13	13	28	SOUNDTRACK Decca 467[illegible]/Universal Classics Group	Hannibal
14	14	88	SARAH BRIGHTMAN Really Useful/Decca 539116/Universal Classics Group	The Songs That Got Away
15	12	7	JUBILANT SYKES Sony Classical [illegible]	Wait For Me

SEPTEMBER 1 2001 Billboard — Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 38 Weeks At Number 1	
1	1	39	ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain
2	2	28	VARIOUS ARTISTS Virgin [illegible]	Pure Moods III
3	3	46	YANNI ● Virgin 79993	If I Could Tell You
4	4	13	SECRET GARDEN Philips 546000	Dreamcatcher
5	7	38	DELERIUM Nettwerk 30165	Poem
6	5	45	YANNI Windham Hill 11566/RCA	Very Best Of Yanni
7	8	11	VARIOUS ARTISTS Windham Hill 11581/RCA	Windows-25 Years Of Piano On Windham Hill
8	9	52	JIM BRICKMAN Windham Hill 11557/RCA	My Romance: An Evening With Jim Brickman
9	6	14	OTTMAR LIEBERT + LUNA NEGRA Epic 61567	Little Wing
10	11	68	YANNI RCA Special Products 49000	Snowfall
11	10	12	CHRIS SPHEERIS Higher Octave 50046/Virgin	Best Of 1990-2000
12	14	8	VARIOUS ARTISTS Narada 10083/Virgin	Narada Decade 2
13	12	14	ROBERT MIRABAL Silver Wave 827	Music From A Painted Cave
14	13	11	VARIOUS ARTISTS Windham Hill 11592/RCA	Touch-25 Years Of Windham Hill
15	15	2	NEAL SCHON Higher Octave [illegible]/Virgin	Voice

SEPTEMBER 1 2001 Billboard — Top Classical Budget

1	BABY'S FIRST CLASSICS St. Clair	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES Madacy	VARIOUS ARTISTS
3	RELAXING CLASSICS St. Clair	VARIOUS ARTISTS
4	GERSHWIN: AN AMERICAN IN PARIS Madacy	VARIOUS ARTISTS
5	GUITAR CLASSICS St. Clair	VARIOUS ARTISTS
6	PIANO CLASSICS St. Clair	VARIOUS ARTISTS
7	TRANQUIL CLASSICS St. Clair	VARIOUS ARTISTS
8	ROMANTIC CLASSICS St. Clair	VARIOUS ARTISTS
9	POWER CLASSICS St. Clair	VARIOUS ARTISTS
10	GENTLE CLASSICS St. Clair	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES Madacy	VARIOUS ARTISTS
12	MOZART: SYMPHONY NOS. 40 & 41 Madacy	VARIOUS ARTISTS
13	MIDNIGHT CLASSICS St. Clair	VARIOUS ARTISTS
14	CLASSICAL MASTERPIECES: SPANISH GUITAR Madacy	VARIOUS ARTISTS
15	MOZART: SYMPHONY NO.40 Castle Classics/St. Clair	VARIOUS ARTISTS

SEPTEMBER 1 2001 Billboard — Top Classical Midline

1	MICHAEL AMANTE Medalist	MICHAEL AMANTE
2	COPLAND: APPALACHIAN SPRING Sony Classical	NEW YORK PHILHARMONIC (BERNSTEIN)
3	BEST OF THE MILLENNIUM DG/Universal Classics Group	VARIOUS ARTISTS
4	ESSENTIAL MOZART Decca/Universal Classics Group	VARIOUS ARTISTS
5	THE #1 OPERA ALBUM Decca/Universal Classics Group	VARIOUS ARTISTS
6	GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS Sony Classical	BERNSTEIN
7	ONLY CLASSICAL CD YOU NEED RCA Victor/RCA	VARIOUS ARTISTS
8	TENORS ON TOUR Sony Classical	CARRERAS-DOMINGO-PAVAROTTI
9	CELLO FOR RELAXATION RCA Victor/RCA	VARIOUS ARTISTS
10	MOZART FOR YOUR MIND Philips/Universal Classics Group	VARIOUS ARTISTS
11	PACHELBEL CANON RCA Victor/RCA	VARIOUS ARTISTS
12	MOZART-GREATEST HITS Sony Classical	VARIOUS ARTISTS
13	THERE IS LOVE Telarc	VARIOUS ARTISTS
14	ESSENTIAL BEETHOVEN Decca/Universal Classics Group	VARIOUS ARTISTS
15	BUILD YOUR BABY'S BRAIN THROUGH MUSIC Sony Classical	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.97. CDs with wholesale price lower than 9.98 appear on classical Budget.

SEPTEMBER 1 2001 Billboard — Top Kid Audio

1	TODDLER TUNES Benson 84056	25 CLASSIC SONGS FOR TODDLERS
2	VARIOUS ARTISTS Music For Little People/Kid Rhino 75052/Rhino	TODDLER FAVORITES
3	SPONGEBOB SQUAREPANTS Nick/Jive 49326/Zomba	ORIGINAL THEME HIGHLIGHTS
4	VARIOUS ARTISTS Walt Disney [illegible]	DISNEY CHILDREN'S FAVORITES VOL. 1
5	VARIOUS ARTISTS Walt Disney [illegible]	DISNEY'S GREATEST VOL. 1
6	VARIOUS ARTISTS Walt Disney [illegible]	RADIO DISNEY JAMS VOL. 3
7	VARIOUS ARTISTS Walt Disney [illegible]	DISNEY'S GREATEST VOL. [illegible]
8	VARIOUS ARTISTS Walt Disney [illegible]	DISNEY'S PRINCESS COLLECTION
9	FRED MOLLIN Walt Disney 860677	DISNEY'S LULLABY ALBUM
10	VARIOUS ARTISTS Walt Disney [illegible]	RADIO DISNEY JAMS VOL. 2
11	THE COUNTDOWN KIDS Heartland 00831/Time Life	100 SONGS FOR KIDS: MOMMY AND ME
12	VARIOUS ARTISTS BMG Special Products 44578	KID'S DANCE PARTY
13	VEGGIE TUNES Big Idea/Word 9468/Lyrick Studios	VEGGIE TUNES [illegible]
14	BEAR Walt Disney [illegible]	BEAR IN THE BIG BLUE HOUSE
15	KEB' MO' OKeh/Epic 63829/Sony Wonder	BIG WIDE GRIN
16	CEDARMONT KIDS CLASSICS Benson 82220	SILLY SONGS
17	CEDARMONT KIDS CLASSICS Benson 82218	SUNDAY SCHOOL SONGS
18	CEDARMONT KIDS CLASSICS Benson 82217	ACTION BIBLE SONGS
19	DRAGON TALES Kid Rhino 78727/Rhino	DRAGON TUNES
20	READ-ALONG Walt Disney [illegible]	ATLANTIS: THE LOST EMPIRE
21	THE COUNTDOWN KIDS Madacy [illegible]	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
22	READ-ALONG Walt Disney [illegible]	THE LITTLE MERMAID
23	VARIOUS ARTISTS Walt Disney [illegible]	DISNEY CHILDREN'S FAVORITES VOLUME 2
24	VEGGIE TUNES Big Idea/Word 9461/Lyrick Studios	VEGGIE TUNES
25	VARIOUS ARTISTS Walt Disney 860728	THE BEST OF POOH & TIGGER TOO

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title.

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Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Billboard Heatseekers®

SEPTEMBER 1 2001

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1/HOT SHOT DEBUT (1 Week At Number 1)	
1	NEW		1	**PRIMER 55** [illegible] (12.98 CD)	(THE) NEW RELEASE
2	3	3	6	**FIVE FOR FIGHTING** Aware/Columbia 63750/CRG (11.98 EQ CD)	AMERICA TOWN
3	5	7	6	**THE WISEGUYS** Ideal/Mammoth 610015*/Hollywood (14.98 CD)	THE ANTIDOTE
4	2	1	4	**CORMEGA** Legal Hustle 5203*/Landspeed (11.98/16.98)	THE REALNESS
5	1	—	2	**TOYA** Arista 14697 (11.98/17.98)	TOYA
6	9	6	20	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER
7	4	2	3	**DA BEATMINERZ** Rawkus 26168* [illegible] (10.98/15.98)	BRACE 4 IMPAK
8	6	4	8	**GRUPO BRYNDIS** Disa 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA
9	7	5	3	**GILLIAN WELCH** Acony 0103 (16.98 CD)	TIME (THE REVELATOR)
10	11	8	29	**NICKEL CREEK** Sugar Hill 3898 (16.98 CD)	NICKEL CREEK
11	10	10	63	**RASCAL FLATTS** ● Lyric Street 165011/Hollywood (11.98/17.98)	RASCAL FLATTS
12	8	—	2	**LOS ANGELES AZULES** Disa 727014 (8.98/13.98)	HISTORIA MUSICAL
13	14	14	38	**NEW FOUND GLORY** [illegible]	NEW FOUND GLORY
				GREATEST GAINER	
14	26	19	3	**MYSTIC** [illegible] (8.98/12.98)	CUTS FOR LUCK AND SCARS FOR FREEDOM
15	13	11	42	**JAMIE O'NEAL** Mercury (Nashville) 170132 (11.98/17.98)	SHIVER
16	15	13	10	**CHRIS CAGLE** Capitol (Nashville) 34170 (10.98/17.98)	PLAY IT LOUD
17	16	12	9	**AFRO CELT SOUND SYSTEM** Real World/Narada 10184/Virgin (17.98 CD)	VOLUME 3: FURTHER IN TIME
18	27	46	44	**NICKELBACK** [illegible] (11.98/17.98)	THE STATE
19	25	25	15	**DARUDE** Groovilicious 185/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
20	12	—	2	**RICHARD SMALLWOOD WITH VISION** Verity 43172/Jive (10.98/16.98)	PERSUADED—LIVE IN D.C.
21	NEW		1	**ATB/GEORGE ACOSTA** Ultra 1081 (13.98 CD)	TRANCE NATION AMERICA TWO
22	19	30	6	**THE CALLING** RCA 67585 (11.98 [illegible])	CAMINO PALMERO
23	17	15	13	**STEREOMUD** Loud/Columbia 85483/CRG (12.98 EQ CD)	PERFECT SELF
24	21	20	68	**KEITH URBAN** ● Capitol (Nashville) [illegible] (10.98/16.98)	KEITH URBAN
25	20	21	38	**GOOD CHARLOTTE** Daylight 61452/Epic (11.98 EQ/17.98)	GOOD CHARLOTTE
26	31	28	8	**RES** MCA 112318* (8.98/12.98)	HOW I DO
27	24	34	10	**TAMMY COCHRAN** Epic (Nashville) 69738/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN
28	22	26	14	**SYLEENA JOHNSON** Jive 41700 [illegible]	CHAPTER 1: LOVE, PAIN & FORGIVENESS
29	NEW		1	**BEAUTIFUL CREATURES** Warner Bros. 47952 (11.98 CD)	BEAUTIFUL CREATURES
30	33	32	34	**PAULINA RUBIO** [illegible]	PAULINA
31	36	22	13	**NIKKA COSTA** Cheeba Sound 10089*/Virgin (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
32	23	18	11	**PAUL OAKENFOLD** Warner Sunset/FFRR 31168/London Sire (18.98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)
33	37	31	23	**NONPOINT** MCA 112304 (8.98/12.98)	STATEMENT
34	35	27	5	**DARK LOTUS** Psychopathic 2700 (18.98 CD)	TALES FROM THE LOTUS POD
35	NEW		1	**NO ONE** Immortal 10311/Virgin (18.98 CD)	NO ONE
36	30	9	3	**PERRY FARRELL** Virgin [illegible] (17.98 CD)	SONG YET TO BE SUNG
37	42	39	39	**VICENTE FERNANDEZ** Sony Discos 84185 (8.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
38	32	23	5	**LIL' O** Game Face/Atlantic 83488*/AG (7.98/11.98)	DA FAT RAT WIT DA CHEEZE
39	NEW		1	**METHRONE** Claytown 2010 (11.98/17.98)	PICTURE ME
40	38	24	4	**DJ TOM/DJ MIND-X** Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS
41	NEW		1	**DJ SCREW** Big Tyme 2001 (15.98/20.98)	THE LEGEND
42	39	—	2	**THREE MO' TENORS** RCA Victor 63827 (12.98/18.98)	THREE MO' TENORS
43	43	42	40	**PHIL VASSAR** [illegible]	PHIL VASSAR
44	RE-ENTRY		18	**BOND** MBO 467091/Decca (17.98 CD)	BORN
45	RE-ENTRY		12	**BUDDY GUY** Silvertone 41751/Zomba (17.98 CD)	SWEET TEA
46	18	—	2	**SIX FEET UNDER** Metal Blade 14375 (16.98 CD)	TRUE CARNAGE
47	40	41	27	**LUPILLO RIVERA** ● Sony Discos 84276 (8.98 EQ/13.98)	DESPRECIADO
48	RE-ENTRY		12	**JANE MONHEIT** N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME
49	RE-ENTRY		4	**THE BETA BAND** Astralwerks 10446* (16.98 CD)	HOT SHOTS II
50	NEW		1	**LIFER** Republic 014124/Universal (8.98/12.98)	LIFER

Billboard Top Independent Albums™

SEPTEMBER 1 2001

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 (3 Weeks At Number 1)	
1	1	1	3	**SNOOP DOGG PRESENTS THA EASTSIDAZ** [illegible]	DUCES 'N TRAYZ--THE OLD FASHIONED WAY
2	4	4	6	**DREAM STREET** UEG 18304/Edel (11.98/17.98)	DREAM STREET
3	2	3	5	**KURUPT** Antra 51083/Artemis (12.98/18.98)	SPACE BOOGIE: SMOKE ODDESSEY
4	3	2	3	**THA DOGG POUND** Death Row 33353/D3 (12.98/17.98)	DEATH ROW PRESENTS: THA DOGG POUND 2002
5	5	5	13	**LIL JON & THE EAST SIDE BOYZ** BME 2720* [illegible] (10.98/14.98)	PUT YO HOOD UP
6	6	6	4	**CORMEGA** Legal Hustle 5203*/Landspeed (11.98/16.98)	THE REALNESS
7	7	7	3	**GILLIAN WELCH** Acony 0103 (16.98 CD)	TIME (THE REVELATOR)
8	8	8	33	**NICKEL CREEK** Sugar Hill 3898 (16.98 CD)	NICKEL CREEK
9	11	—	2	**SOULJA SLIM** No Limit South 2001/No Limit (11.98/17.98)	THE STREETS MADE ME
10	10	10	9	**PENNYWISE** Epitaph 86601* (16.98 CD)	LAND OF THE FREE?
11	9	9	11	**VARIOUS ARTISTS** Epitaph 86615 (14.98 CD)	PUNK O RAMA 2001 VOL. 6
12	14	12	15	**DARUDE** Groovilicious 185/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
				GREATEST GAINER	
13	34	—	2	**ATB/GEORGE ACOSTA** Ultra 1081 (13.98 CD)	TRANCE NATION AMERICA TWO
14	16	13	5	**DARK LOTUS** Psychopathic 2700 (18.98 CD)	TALES FROM THE LOTUS POD
				HOT SHOT DEBUT	
15	NEW		1	**METHRONE** Claytown 2010 (11.98/17.98)	PICTURE ME
16	17	11	4	**DJ TOM/DJ MIND-X** Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS
17	NEW		1	**DJ SCREW** Big Tyme 2001 (15.98/20.98)	THE LEGEND
18	12	—	2	**SIX FEET UNDER** Metal Blade 14375 (16.98 CD)	TRUE CARNAGE
19	31	21	13	**JANE MONHEIT** N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME
20	25	16	5	**THE BETA BAND** Astralwerks 10446* (16.98 CD)	HOT SHOTS II
21	20	20	9	**VARIOUS ARTISTS** Side One Dummy 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION
22	30	26	39	**LOUIE DEVITO** E-Lastic 5002 (18.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3
23	13	—	2	**VARIOUS ARTISTS** Sub City 020 (5.98 CD)	PLEA FOR PEACE TAKE ACTION
24	26	23	12	**MARCO ANTONIO SOLIS** ● Fonovisa [illegible]	MAS DE MI ALMA
25	15	25	4	**SOLDIERZ AT WAR** Militia 58998 (9.98/17.98)	WHAZZUP JOE?
26	24	17	56	**BAHA MEN** ▲ [illegible]	WHO LET THE DOGS OUT
27	28	24	13	**VARIOUS ARTISTS** VP 1620* (9.98/15.98)	REGGAE GOLD 2001
28	21	29	3	**MR. SPITFLAME** Spitflame 7001/Stoney Burke (11.98/17.98)	TANGLE WIT ME VOL. 1
29	32	19	8	**BASEMENT JAXX** XL 10423*/Astralwerks (18.98 CD)	ROOTY
30	33	27	17	**EVA CASSIDY** Blix Street [illegible] (16.98 CD)	TIME AFTER TIME
31	37	36	16	**SOUNDTRACK** TVT Soundtrax 6950/TVT (17.98 CD)	SNATCH
32	49	—	2	**JACK JOHNSON** Enjoy 001 (15.98 CD)	BRUSHFIRE FAIRYTALES
33	18	15	10	**THE LOVE DOCTOR** Mardi Gras 1055 (13.98/16.98)	DOCTOR OF LOVE
34	27	32	8	**SCREWBALL** Hydra 0201*/Landspeed (17.98 CD)	LOYALTY
35	22	28	4	**MR. VEGAS** Greensleeves 263 (15.98 CD)	DAMN RIGHT
36	40	—	2	**PASTOR WOODROW HAYDEN AND SHILOH** JDI 1241/Diamante Servant (10.98/16.98)	I KNOW IT WAS THE BLOOD
37	35	35	15	**MARK MCGUINN** VFR 734757 (10.98/18.98)	MARK MCGUINN
38	29	42	5	**DEZ** Destiny 7707 (10.98/18.98)	SING FOR ME
39	38	30	13	**STABBING WESTWARD** Koch 8264 (11.98/17.98)	STABBING WESTWARD
40	42	37	7	**SOUNDTRACK** Vanguard 79586 (16.98 CD)	SONGCATCHER
41	36	33	8	**PEPE AGUILAR** Musart 2903/Balboa (8.98/12.98)	LO MEJOR DE NOSOTROS
42	RE-ENTRY		8	**VARIOUS ARTISTS** NARM 50006/Ryko [illegible]	BET ON JAZZ PRESENTS: JAZZ NOW
43	39	34	9	**LIL' FLIP** Suckafree 5080 (11.98/16.98)	THE LEPRECHANN
44	NEW		1	**VARIOUS ARTISTS** [illegible] (18.98 CD)	TWISTED FOREVER
45	19	14	6	**BOOTLEG** Overcore 2330/TVT (10.98/16.98)	HATED BY MANY LOVED BY FEW
46	23	—	2	**LES CLAYPOOL'S FROG BRIGADE** Prawn Song 0002 (17.98 CD)	LIVE FROGS SET 2
47	RE-ENTRY		18	**DJ SKRIBBLE** Big Beat 35085/London Sire (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
48	43	—	4	**SPYRO GYRA** Heads Up 3061 (16.98 CD)	IN MODERN TIMES
49	41	—	5	**MARCUS MILLER** 3 Deuces 83534/Telarc (16.98 CD)	M SQUARED
50	NEW		1	**BLESSED** [illegible]	JOURNEY FOR THE HEART

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, [illegible] Greatest Gainer shows chart's largest unit increase. ● Recording Industry Association Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ♦ indicates past or present Heatseeker title.

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SEPTEMBER 1 2001 Billboard® Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			NUMBER 1 1 Week At Number 1		
1	NEW		ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG	New Favorite	35
2	1	33	SOUNDTRACK ▲ Mercury (Nashville) 170069	O Brother, Where Art Thou?	11
3	2	8	ALICIA KEYS ▲ J 20002	Songs In A Minor	2
4	7	3	GILLIAN WELCH Acony 0103 ▲	Time (The Revelator)	170
5	10	39	ENYA ▲[2] Reprise 47426/Warner Bros.	A Day Without Rain	20
6	8	24	EVA CASSIDY Blix Street 10045	Songbird	–
7	3	5	'N SYNC Jive 41758/Zomba	Celebrity	3
8	17	3	SOUNDTRACK Lost Highway 170221/Mercury (Nashville)	Down From The Mountain	110
9	12	22	TRAIN ▲ Aware/Columbia 69888/CRG	Drops Of Jupiter	24
10	5	4	FLICKERSTICK 226 72001	Welcoming Home The Astronauts	–
11	NEW		K.D. LANG Warner Bros. 48108	Live By Request	94
12	4	4	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 10749/Virgin	Now 7	1
13	16	6	MELISSA ETHERIDGE Island 548661/IDJMG	Skin	78
14	21	5	RUSSELL WATSON Decca 468695 ▲	The Voice	101
15	15	13	STAIND ▲ Flip/Elektra 62626/EEG	Break The Cycle	8
16	23	7	GORILLAZ ● Parlophone 33748/Virgin	Gorillaz	16
17	14	4	CAKE Columbia 62132/CRG	Comfort Eagle	42
18	6	4	NEIL DIAMOND Columbia 85500/CRG	Three Chord Opera	53
19	19	7	AFRO CELT SOUND SYSTEM Real World/Narada 10194/Virgin ▲	Volume 3: Further In Time	–
20	11	3	NANCI GRIFFITH Elektra 62600/EEG	Clock Without Hands	196
21	22	7	ORIGINAL BROADWAY CAST Sony Classical 89646	The Producers	–
22	18	11	LUCINDA WILLIAMS IDJMG 170197/Lost Highway	Essence	193
23	NEW		SOUNDTRACK Republic 014494/Universal	American Pie 2	7
24	13	3	THE CRYSTAL METHOD Outpost/Geffen 493003/Interscope	Tweekend	70
25	NEW		MICHELLE BRANCH Maverick 47985/Warner Bros.	The Spirit Room	97

SEPTEMBER 1 2001 Billboard Top Soundtracks™

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 1 Week At Number 1	
1	3	3	AMERICAN PIE 2	Republic 014494/Universal
2	1	10	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
3	4	10	COYOTE UGLY ▲	Curb 78703
4	2	3	RUSH HOUR 2	Def Jam 586216*/IDJMG
5	6	4	THE PRINCESS DIARIES	Walt Disney 860731
6	7	10	MOULIN ROUGE ▲	Interscope 493035
7	10	2	JAY AND SILENT BOB STRIKE BACK	Universal 014713
8	5	10	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
9	9	10	SHREK ●	DreamWorks 450305/Interscope
10	8	10	SAVE THE LAST DANCE ▲	Hollywood 162288
11	11	4	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
12	12	10	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
13	15	10	REMEMBER THE TITANS ●	Walt Disney 860687
14	RE-ENTRY		JOSIE & THE PUSSYCATS ●	Play Tone 85683/Epic
15	13	9	BABY BOY	Universal 014276
16	14	10	LARA CROFT: TOMB RAIDER ●	Elektra 62665/EEG
17	17	3	SWEET NOVEMBER	Warner Sunset 47944/Warner Bros.
18	24	2	GREASE ▲	Polydor 825095/Universal
19	16	9	MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162298
20	20	10	DUETS	Hollywood 162241
21	18	10	WHAT WOMEN WANT ●	Columbia 61595/CRG
22	21	10	ALMOST FAMOUS ●	DreamWorks 450279/Interscope
23	RE-ENTRY		ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	Epic 85196
24	25	10	SWORDFISH: THE ALBUM (PAUL OAKENFOLD)	Warner Sunset/FFRR 31189/London-Sire
25	19	10	WHAT'S THE WORST THAT COULD HAPPEN?	NY LA 493099*/Interscope

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ▲ indicates past or present Heatseeker title © 2001, Billboard/BPI Communications and SoundScan, Inc.

SEPTEMBER 1 2001 Billboard® Top Pop® Catalog™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 2 Weeks At Number 1	
1	1	3	245	DEF LEPPARD ▲ Mercury 520718/IDJMG (10.98/17.98)	VAULT – GREATEST HITS 1980-1995
2	3	2	75	ENYA ▲ Reprise 46835/Warner Bros. (11.98/17.98)	PAINT THE SKY WITH STARS – THE BEST OF ENYA
3	2	1	22	EVA CASSIDY Blix Street 10045 (11.98/16.98)	SONGBIRD
4	4	11	634	BOB MARLEY AND THE WAILERS ◆[1] Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND
5	5	5	523	METALLICA ◆[1] Elektra 61113*/EEG (11.98/17.98)	METALLICA
6	6	4	106	MOBY ▲ V2 27049* (10.98/16.98) ▲	PLAY
7	7	7	96	WEEZER ▲[1] DGC 424629/Interscope (10.98/11.98) ▲	WEEZER
8	10	15	507	JOURNEY ◆[1] Columbia 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS
				GREATEST GAINER	
9	20	31	378	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)	GREATEST HITS
10	12	18	79	U2 ▲ Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990
11	9	8	198	SHANIA TWAIN ◆[1] Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER
12	13	12	186	DIXIE CHICKS ◆[1] Monument 68195/Sony (Nashville) (10.98 EQ/17.98) ▲	WIDE OPEN SPACES
13	19	17	203	CREED ▲[1] Wind-up 13049 (11.98/18.98) ▲	MY OWN PRISON
14	11	9	560	JAMES TAYLOR ◆[1] Warner Bros. 3113 (7.98/11.98)	GREATEST HITS
15	8	6	107	BON JOVI ▲ Mercury 538013/IDJMG (10.98/17.98)	CROSS ROAD
16	14	10	137	GODSMACK ▲[1] Republic 153190/Universal (12.98/18.98) ▲	GODSMACK
17	17	28	222	ABBA ▲ Polydor 517007/Universal (12.98/18.98)	GOLD
18	15	24	498	JIMMY BUFFETT ▲[1] MCA 375633* (12.98/18.98)	SONGS YOU KNOW BY HEART
19	16	13	356	BOB SEGER & THE SILVER BULLET BAND ▲[1] Capitol 30334* (10.98/15.98)	GREATEST HITS
20	22	20	98	BLINK-182 ▲[1] MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
21	18	14	138	KID ROCK ◆[1] Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98) ▲	DEVIL WITHOUT A CAUSE
22	28	—	266	EAGLES ▲[1] Geffen 424725/Interscope (12.98/18.98)	HELL FREEZES OVER
23	25	40	485	GUNS N' ROSES ◆[1] Geffen 424148/Interscope (12.98/18.98)	APPETITE FOR DESTRUCTION
24	23	21	1272	PINK FLOYD ◆[1] Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON
25	34	—	59	STYX ▲ A&M 540387/Universal (10.98/17.98)	GREATEST HITS
26	21	19	113	LIMP BIZKIT ▲[1] Flip 490335*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
27	26	49	294	NIRVANA ◆[1] DGC 424425*/Interscope (12.98/18.98)	NEVERMIND
28	29	—	57	BEE GEES ▲ [illegible] (12.98/18.98)	ONE NIGHT ONLY
29	27	22	338	MADONNA ▲[1] Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
30	32	—	166	AEROSMITH ▲ Geffen 424716/Interscope (12.98/18.98)	BIG ONES
31	30	25	121	MILES DAVIS ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
32	24	16	352	AEROSMITH ◆[1] Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
33	39	36	182	SADE ▲ Epic 85287 (12.98 EQ/18.98)	THE BEST OF SADE
34	37	—	94	JOHN MELLENCAMP ▲ Mercury 538736/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988
35	33	—	24	TOBY KEITH ▲ Mercury (Nashville) 568062 (11.98/17.98)	GREATEST HITS VOLUME ONE
36	RE-ENTRY		79	SLIPKNOT ▲ I AM 8655*/Roadrunner (11.98/17.98) ▲	SLIPKNOT
37	36	26	366	AC/DC ◆[1] EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK
38	31	27	246	SUBLIME ▲[1] Gasoline Alley 111413/MCA (12.98/18.98)	SUBLIME
39	38	38	394	CREEDENCE CLEARWATER REVIVAL ▲[1] Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
40	46	—	494	VAN MORRISON ▲ Polydor 537459/Universal (12.98/18.98)	THE BEST OF VAN MORRISON
41	41	30	419	QUEEN ▲ Hollywood 161265 (11.98/17.98)	GREATEST HITS
42	42	23	112	SANTANA ◆[1] Arista 19080 [illegible]	SUPERNATURAL
43	40	33	266	DAVE MATTHEWS BAND ▲ RCA 66904 (11.98/17.98)	CRASH
44	43	46	225	MATCHBOX 20 ◆ Lava/Atlantic 92721*/AG (10.98/17.98) ▲	YOURSELF OR SOMEONE LIKE YOU
45	RE-ENTRY		316	SOUNDTRACK ▲ Polydor 825095/Universal (12.98/18.98)	GREASE
46	RE-ENTRY		190	TOOL ▲ Tool Dissectional/Volcano 31087*/Zomba (11.98/17.98)	AENIMA
47	44	29	112	RED HOT CHILI PEPPERS ▲[1] Warner Bros. 47386* (10.98/17.98)	CALIFORNICATION
48	RE-ENTRY		446	BEASTIE BOYS ▲[1] Def Jam 527351/IDJMG (6.98/11.98)	LICENSED TO ILL
49	35	32	24	THE BEACH BOYS Capitol 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS
50	47	48	50	TRAIN ▲ Aware/Columbia 68052/CRG (7.98 EQ/11.98) ▲	TRAIN

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. ▲ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes: ALBUMS—Billboard 200 (B200); Blues (BL); Classical (CL); Classical Crossover (CX); Contemporary Christian (CC); Country (CA); Electronic (EA); Gospel (GA); Heatseekers (HS); Independent (IND); Internet (INT); Jazz (JZ); Contemporary Jazz (CJ); Latin Albums (LA); Latin: Latin Pop (LPA); Latin: Regional Mexican (RMA); Latin: Tropical/Salsa (TSA); New Age (NA); R&B/Hip Hop (RBA); Reggae (RE); World Music (WM). SINGLES—The Billboard Hot 100 (H100); Hot 100 Airplay (HA); Hot 100 Singles Sales (HSS); Adult Contemporary (AC); Adult Top 40 (A40); Country (CS); Dance/Club Play (DC); Dance/Sales (DS); Hot Latin Tracks (LT); Latin: Latin Pop (LPS); Latin: Regional Mexican (RMS); Latin: Tropical/Salsa (TSS); R&B Hip-Hop (RBH); R&B Hip-Hop Airplay (RA); R&B Hip-Hop Singles Sales (RS); Rap (RP); Mainstream Rock (RO); Modern Rock (MO); Top 40 Tracks (T40).

Bi-weekly chart positioning are listed in Italics during unpublished weeks.

112: B200 48; RBA 39; H100 11; HA 10; RA 19, 28; RBH 20, 35; RS 39, 73; T40 12
2Pac: B200 134; RBA 55; RBC 2, 5, 6, 16; RBH 82
3 Doors Down: B200 103; A40 17; H100 55; HA 56; RO 13; T40 33
311: B200 142; MO 16
3LW: B200 147; HSS 49
3 Of Hearts: CA 62

—A—

Aaliyah: B200 27; RBA 7; RA 27, 51; RBH 36, 53; RS 32
Abba: PCA 17
Abigail: DC 4; DSA 25
AC/DC: PCA 37
George Acosta: EA 8; HS 21; IND 13
Yolanda Adams: CC 19; *GA 7*, 13
Adema: MO 17; RO 19
Trace Adkins: CS 30
Aerosmith: B200 137; PCA 30, 32
Afro Celt Sound System: HS 17; INT 19; *WM* 1; A40 30
Afroman: H100 20; HA 17; MO 21; RA 40; RBH 50; T40 23
Pepe Aguilar: IND 41; LA 17; RMA 8; LPS 9; LT 5, 41; RMS 10; TSS 39
Christina Aguilera: LA 30; LPA 12; A40 39; T40 34
Gerald Albright: CJ 14
ALC: *GA* 28
Alegres De La Sierra: LT 50; RMS 23
Ley Alejandro: LPS 26
Alien Ant Farm: B200 12; H100 72; HA 65; MO 1; RO 26
Gary Allan: CA 31; CS 34
Allure: HSS 38; RA 72; RBH 64; RS 31
Karrin Allyson: JZ 16
Herb Alpert: CJ 16
Amanda: HSS 73
American Hi-Fi: B200 184; A40 38; H100 43; HA 44; MO 37; T40 24
Angela Gheorghiu: CL 4
Sunshine Anderson: RBA 67; DC 18; RA 43, 47; RBH 46, 54; RS 75
Jessica Andrews: B200 125; CA 15; AC 24; CS 36
Los Angeles Azules: B200 177; HS 12; LA 2; RMA 2
Los Angeles De Charlie: LA 52
Marc Anthony: LA 42; TSA 5
Marc Antoine: CJ 13
India.Arie: B200 69; RBA 28; RA 37; RBH 47
Louis Armstrong: JZ 5
Joe Arroyo: LA 57; TSA 8
ATB: EA 8; HS 21; IND 13; DC 28
A*Teens: B200 168
Aterciopelados: LA 70
Aubrey: DC 12
Audio Adrenaline: CC 37
Avalon: CC 7
Ramon Ayala: LT 37; RMS 15
Ramon Ayala Y Sus Bravos Del Norte: LA 25; RMA 14
Ayana: H100 88; RA 26; RBH 34
AZ: RBA 87
Azul Azul: LA 20; LPA 10; DC 47; HSS 18; LPS 35; RMS 36; TSS 28

—B—

Baby: RA 65; RBH 65
Babyface: HSS 13; RA 57; RBH 52, 62; RS 7
Backstreet Boys: B200 159; AC 6; H100 65; HA 60
Bad Azz: B200 127; RBA 30
Erykah Badu: A40 28
Baha Men: IND 26; *WM* 2
Marcia Ball: *BL* 8
Bamada: *WM* 12
Banda El Limon: RMS 35
Banda El Recodo: LA 24, 75; RMA 13; LT 18, 21; RMS 5, 8
Banda Machos: LA 35; RMA 17
Buju Banton: *RE* 9
Barenaked Ladies: A40 12
Basement Jaxx: EA 14; IND 29; DC 5
BBMak: AC 10
The Beach Boys: PCA 49
Beastie Boys: PCA 48
The Beatles: B200 105
Beautiful Creatures: HS 29
Bee Gees: PCA 28
Beenie Man: *RE* 10
Joshua Bell: *CX* 7
Tony Bennett: JZ 24
The Beta Band: HS 49; IND 20
Better Than Ezra: B200 165; A40 20; MO 38
Big Kap: H100 94
Big Pun: TSS 24
Bilal: B200 66; RBA 14; HSS 31, 75; RA 39; RBH 45, 92; RS 42, 71
Fabio Biondi: CL 9
Bjork: HSS 50
Black Eyed Peas: HSS 68
Black Rob: H100 34; HA 31; RA 12; RBH 13, 99; RP 18; RS 46
The Black Crowes: RO 14
Terence Blanchard: JZ 8
Memphis Bleek: RBH 83
Blessed: *GA* 12; IND 50
Mary J. Blige: RBC 25; H100 23; HA 19; HSS 36; RA 9; RBH 8; RS 16
The Blind Boys Of Alabama: *GA* 26
Blink-182: B200 26; PCA 20; H100 81; MO 12
Andrea Bocelli: CL 1, 2
Bon Jovi: B200 154; PCA 15
Bond: *CX* 3; HS 44
Bone Thugs-N-Harmony: RBC 13
Bootleg: IND 45
The Boston Pops Orchestra: *CX* 11
Michella Branch: B200 97; INT 25; A40 11; H100 62; HA 68; T40 30
Rick Braun: CJ 10, 15
Bravehearts: HSS 46; RP 11; RS 33
Michael Brecker: JZ 13
Jim Brickman: NA 8; AC 21
Sarah Brightman: *CX* 6, 14; DSA 13; HSS 62
Chad Brock: CS 58
Brooks & Dunn: B200 131; CA 16; CCA 4; CS 6, 19; H100 45; HA 43
Garth Brooks: CCA 17
Foxy Brown: B200 40; RBA 8; RA 61; RBH 69; RS 61
Junior Brown: CA 56
Dave Brubeck: JZ 14
Jimmy Buffett: PCA 18
Bumpy Knuckles: RP 24; RS 54
Busta Rhymes: H100 68; HA 63; RA 21; RBH 25; RP 17; RS 44
Apostle Thomas Isaiah Butler: *GA* 32
Butthole Surfers: MO 26
Tracy Byrd: CA 35; CS 47

—C—

Athena Cage: HSS 25; RBH 74; RS 34
Chris Cagle: CA 29; HS 16; CS 10; H100 63; HA 57
Cake: B200 42; INT 17; A40 34; MO 11
Maria Callas: CL 10
The Calling: HS 22; MO 20; RO 40
Cameo: DSA 4; H100 49; HSS 2
Los Caminantes: LA 63
Camoflauge: RBA 68
Camp Lo: RS 58
Blu Cantrell: B200 19; RBA 10; H100 4; HA 4; HSS 24; RS 17; T40 1
Mariah Carey: AC 25; DSA 4; H100 49; HSS 2; RBH 24; RS 2
Guiliano Carmignola: CL 8
Mary Chapin Carpenter: B200 191; CA 26
Rodney Carrington: CA 43
Kurt Carr: CC 14; *GA* 6
Kurt Carr Singers: CC 14; *GA* 6
Jeff Carson: CS 28
Aaron Carter: B200 13, 87
Leslie Carter: HSS 60
Case: B200 194; RBA 61; H100 78; HA 73; HSS 54; RA 22, 67; RBH 28, 73; RS 43
Johnny Cash: CCA 8
Butch Cassidy: RA 68; RBH 78
Eva Cassidy: IND 30; INT 6; PCA 3
Kevin Ceballo: TSS 25
Manu Chao: LA 16; LPA 8; LPS 33
La Chat: RBH 94
Chayanne: LA 59; LPS 27; LT 34; TSS 35
Kenny Chesney: B200 84; CA 7; CS 32
El Chichiculote: LA 21; RMA 10
Chili Hi Fly: DC 27
Choir Of King's College Cambridge: CL 13
The Christianaires: *GA* 23
Charlotte Church: *CX* 8
City High: B200 75; RBA 84; H100 19; HA 22; T40 14
City Spud: H100 40; HA 40
Eric Clapton: *BL* 2; AC 12
Terri Clark: CS 42
Les Claypool's Frog Brigade: IND 46
Jimmy Cliff: *RE* 14
Patsy Cline: CCA 9, 14
Club 3D: TSS 33
Clutch: RO 33
Tammy Cochran: CA 37; HS 27; CS 22
Cold: B200 182; RO 30
Coldplay: B200 135; A40 36
John Coltrane: JZ 6, 21, 22
Conjunto Primavera: LA 22; RMA 11; LT 15, 40; RMS 4, 16
Control: LA 68; RMS 29
Coo Coo Cal: H100 84; HSS 10; RA 49; RBH 22; RP 1; RS 4
Cornega: B200 136; HS 4; IND 6; RBA 29
The Corrs: AC 26
Nikka Costa: HS 31
Elvis Costello: *CX* 10
Costumbre: RMS 24
Deborah Cox: DC 11
Jimmy Cozier: B200 111; RBA 27; H100 57; HSS 14; RA 20; RBH 18; RS 11
Beverly Crawford: *GA* 33
Robert Cray: *BL* 7
Creed: B200 95; PCA 13
Creedence Clearwater Revival: PCA 39
Cristian: LA 9; LPA 5; LPS 1, 18; LT 2; TSS 12
Celia Cruz: TSA 18
The Crystal Method: B200 70; EA 1; INT 24; DC 9; MO 23
Cuban Link: TSS 24
Cuisillos De Arturo Macias: LT 44; RMS 20
Brian Culbertson: CJ 2
The Cult: RO 23
Mark Curry: H100 34; HA 31; RA 12; RBH 13; RP 18; RS 46

—D—

D12: B200 15; RBA 12; H100 33; HA 72; HSS 3; RA 55; RBH 43; RP 3; RS 9; T40 40
Da Beatminerz: B200 161; HS 7; RBA 43
Da Brat: RBH 24; RS 2
Daft Punk: EA 6; DC 17
Gigi D'Agostino: H100 79; T40 35
Lola Damone: HSS 56; RBH 90; RP 15; RS 38
The Charlie Daniels Band: CCA 16
Sal Dano: DC 35
Dark Lotus: HS 34; IND 14
Darude: EA 7; HS 19; IND 12; DSA 18; H100 95
Craig David: B200 33; RBA 33; DSA 9; H100 15; HA 26; HSS 5; RA 48; RBH 39; RS 8; T40 20
Miles Davis: JZ 11; PCA 31; RBC 24
Days Of The New: RO 25
dc Talk: CC 24, 32
Def Leppard: PCA 1
Delerium: NA 5
John Denver: CCA 11
Depeche Mode: B200 192; A40 32; DC 2; DSA 8, 23; HSS 35
Destiny's Child: B200 18; RBA 32; DC 21; DSA 2, 12; H100 24; HA 42; HSS 4, 55; RA 69; RBH 32; RS 3, 49; T40 25
Louie DeVito: EA 12; IND 22
Dez: CC 30; *GA* 10; IND 38; RBA 69
Diamond Rio: CA 36; AC 7; CS 18
Neil Diamond: B200 53; INT 18; AC 29
Dido: B200 81; A40 15, 19; AC 1; DC 1; H100 41; HA 36
Joe Diffie: CS 40
Digital Allies: DSA 11; HSS 47
Dirty: RBA 92
Disturbed: B200 32; MO 14; RO 6
Dana Divine: DSA 20; RBH 98; RS 22
Dixie Chicks: B200 116; CA 12; CCA 2; PCA 12; CS 26
DJ Tiesto: DC 48
DJ Mind-X: EA 11; HS 40; IND 16
DJ Screw: HS 41; IND 17; RBA 65
DJ Skribble: IND 47
DJ Tom: EA 11; HS 40; IND 16
Boris Dlugosch: DC 41
DMX: RBC 18, RA 56; RBH 61
Domingo: TSS 24
The Donz: HSS 26; RBH 85; RS 14
Dr. Dre: B200 185; RBA 96; RBC 12
Dream: B200 130; DSA 6; H100 86; HSS 6; RBH 86; RS 15
Dream Street: B200 62; IND 2
Drowning Pool: B200 14; MO 15; RO 7
Drunken Master: HSS 56; RBH 90; RP 15; RS 38
Dub Pistols: DC 42
Huey Dunbar: LA 64; TSA 9; LPS 11, 38; LT 10; TSS 4
Jermaine Dupri: RA 66; RBH 77
Rocio Durcal: LA 41; LPA 18; LPS 10; LT 16; TSS 30

—E—

Eagles: PCA 22
Eden's Crush: HSS 44
Meredith Edwards: CA 64
El As De La Sierra: RMS 40
El Potro De Sinaloa: LA 65
Duke Ellington: JZ 18
Missy "Misdemeanor" Elliott: B200 38; RBA 21; H100 17, 47; HA 15, 46; RA 8, 36; RBH 9, 42, 87; RS 65; T40 36, 37
Eminem: B200 183
Enya: B200 20; INT 5; NA 1; PCA 2; A40 21; AC 4; H100 36; HA 33; T40 29
Gloria Estefan: HSS 64; LPS 21; LT 45
Esthero: DC 36
Melissa Etheridge: B200 78; INT 13; A40 22
Faith Evans: H100 87; RA 25; RBH 31; RS 47
Rev. Clay Evans And The AARC Mass Choir: *GA* 19
Sara Evans: B200 107; CA 10; H100 82
Eve 6: B200 114; A40 9; H100 39; HA 37; T40 22
Eve: B200 74; RBA 53; H100 5; HA 3; LPS 30; RA 31; RBH 33; RP 14; RS 37; T40 2; TSS 27
Cesaria Evora: *WM* 3

—F—

Fabolous: H100 53; HA 50; HSS 41; RA 17, 33; RBH 21, 40; RP 22; RS 52
Faithless: EA 15; DC 10
Jody Farias: LT 37; RMS 15
Perry Farrell: HS 36
Alejandro Fernandez: LPS 20; LT 39
Pedro Fernandez: RMS 39
Vicente Fernandez: HS 37; LA 5, 12; RMA 3, 6; LT 22; RMS 9
Rachelle Ferrell: CJ 21
La Firma: RMS 37
Cevin Fisher: DC 14
Five For Fighting: B200 117; HS 2; A40 7; H100 69; HA 69; T40 31
Renee Fleming: CL 15
Flickerstick: INT 10
Ben Folds: MO 29
Willa Ford: B200 128; DSA 5; H100 27; HA 34; HSS 16; T40 19
Radney Foster: CS 60
Jeff Foxworthy: CA 59
Fragma: DC 19
Frank N Dank: RS 68
Frankie Goes To Hollywood: DSA 24
Kirk Franklin Presents 1NC: *GA* 40
Russ Freeman: CJ 9
Fuel: B200 47; A40 24; H100 67; HA 70; MO 19; RO 15, 17
Fuerza Juvenil: TSS 18
Nelly Furtado: B200 41; A40 23; AC 28; H100 48; HA 51; T40 26

—G—

Juan Gabriel: LA 74; LPS 7, 19; LT 9, 19; RMS 30; TSS 31
Peter Gabriel: A40 30
Gaelic Storm: *WM* 9
Jeffrey Gaines: A40 26
Bill & Gloria Gaither And Their Homecoming Friends: B200 178; CC 5
Europa Galante: CL 9
Gang Starr: RS 66
Gangsta Boo: B200 79, RBA 23
Marvin Gaye: H100 50; HA 48; RA 13; RBH 14
G. Dep: RBH 99
El General: LA 26; TSA 2
Bebel Gilberto: *WM* 4
Amy Gilliom: *WM* 15
Billy Gilman: CA 38, 41
Ginuwine: B200 57; RBA 15; H100 30; HA 25; RA 7; RBH 7; RS 70
Gipsy Kings: LA 39; LPA 17; *WM* 7
Godsmack: B200 119; PCA 16; MO 32; RO 9, 16
Good Charlotte: HS 25
Good Fridays: DSA 20; RBH 98; RS 22
Gorillaz: B200 16; INT 16; H100 70; HA 66; MO 4
El Gran Combo: LPS 31; LT 17; TSS 2
Eddy Grant: DC 30
David Gray: B200 98
Macy Gray: A40 28; HSS 68
Al Green: RBC 14
Pat Green: CS 60
Nanci Griffith: B200 196; INT 20
Andy Griggs: CS 27
Shaun Groves: CC 25
Grupo Bryndis: B200 167; HS 8; LA 1; RMA 1
Grupo Exterminador: LA 23; RMA 12
Grupo Mojado: LT 49; RMS 22
Grupo Niche: LA 57; TSA 8
Grupomania: TSA 20
Guardianes Del Amor: LA 60
Juan Luis Guerra 440: LA 67; TSA 11; LPS 22; LT 35
Guns N' Roses: PCA 23
Amaury Gutierrez: LPS 15; LT 24
Buddy Guy: *BL* 1; HS 45

—H—

Charlie Haden: JZ 20
James Hall & Worship And Praise: *GA* 14
Fred Hammond: *GA* 22
John Hammond: *BL* 11
Handsome Devil: MO 40
Gabriel Hardeman Delegation: *GA* 25
Barry Harris: DC 15
Emmylou Harris: CA 58
Tramaine Hawkins: *GA* 8
Pastor Woodrow Hayden And Shiloh: *GA* 9; IND 36
Oscar A. Hayes & Abundant Life Fellowship: *GA* 37
Hayseed Dixie: CA 63
Don Henley: AC 17
Eddy Herrera: LT 46; TSS 13
HI-Tek: RBA 86; RA 52; RBH 55
Elder Jimmy Hicks And The Voices Of Integrity: *GA* 27
Faith Hill: B200 140; CA 17; CCA 15; AC 2, 18; CS 39; H100 64; HA 59
Billie Holiday: JZ 12
Steve Holy: CS 41
Rebecca Lynn Howard: AC 21
Los Humildes: RMS 27
Los Huracanes del Norte: LA 53; LT 30; RMS 13

—I—

Billy Idol: B200 162
Julio Iglesias: LPS 20; LT 39
Incubus: B200 82; A40 6; H100 16; HA 16; MO 10; RO 12; T40 16
Information Society: DC 3
Intocable: LA 33, 44; RMA 16, 20; LT 48; RMS 21
Ronald Isley: B200 4; RBA 1; H100 21; HA 18; RA 4; RBH 4
The Isley Brothers: B200 4; RBA 1; H100 21; HA 18; RA 4; RBH 4

—J—

Alan Jackson: B200 151; CA 20, 50; CCA 12; CS 13; H100 71; HA 61
Janet Jackson: B200 29; RBA 38; A40 29; AC 30; DC 8; H100 3; HA 9; HSS 1; RBH 12; RS 1; T40 4, 28
Jadakiss: B200 6; RBA 2; HSS 69; RA 39, 41, 68; RBH 45, 48, 67, 78; RP 5; RS 24
Jagged Edge: B200 21; RBA 13; DSA 21; H100 6; HA 5; RA 3; RBH 3; T40 13
Jaguares: LA 14; LPA 7; LPS 40
Jaheim: B200 76; RBA 20; H100 58; HA 52; HSS 65; RA 15; RBH 15; RS 63, 67
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 33; *GA* 11
Boney James: CJ 15
Etta James: *BL* 10
Jamiroquai: DC 22
Jaydee: RS 68
Jay-Z: RBC 8; H100 14; HA 13; HSS 15; RA 5, 29; RBH 5, 26; RS 10, 64
Jazz Is Dead: CJ 18
Wyclef Jean: HSS 23; RBH 100; RS 45
Jose Alfredo Jimenez: LA 48, 55
Jimmy Eat World: B200 80; MO 24
Carolyn Dawn Johnson: B200 124; CA 14; CS 16
Freedy Johnston: AC 27
Jack Johnson: IND 32
Syleena Johnson: HS 28; RBA 66
Jonell: RA 52; RBH 55
George Jones: CCA 22; CS 53
Jorio: DC 38
Sumi Jo: CL 11
Journey: PCA 8
Juanes: LA 71; TSS 38
Cledus T. Judd: CA 67
The Judds: CCA 19
Jump 5: CC 21
Juvenile: RBC 3; H100 66; HA 62; RA 18; RBH 19; RP 20, RS 50

—K—

Kaci: HSS 67
The Katinas: CC 36
Keak Da Sneak: RBA 95
Anthony Kearns: *WM* 5
Ronan Keating: A40 33; HSS 48
John P. Kee: *GA* 18
Toby Keith: B200 160; CA 22; CCA 3; PCA 35; CS 2, 46; H100 32; HA 27
Kelis: RA 61; RBH 69
R. Kelly: B200 112; RBA 40; RBC 19; H100 59; HA 54; HSS 15; RA 16, 29; RBH 17, 26; RS 10, 69
Sammy Kershaw: CA 60
Alicia Keys: B200 2; INT 3; RBA 3; H100 1; HA 1; HSS 51; RA 1; RBH 1; RS 25; T40 6
Kid Rock: PCA 21
B.B. King: *BL* 2
Frankie Knuckles: DC 49
Habib Kolte: *WM* 12
Kokane: RA 54; RBH 59
Kool G Rap: RS 74
Kool Keith: RP 25; RS 56
Dave Koz: CJ 8
Diana Krall: JZ 15
Alison Krauss: CCA 20
Alison Krauss & Union Station: B200 35; CA 3; INT 1
Lenny Kravitz: B200 144; A40 16
Krystal: B200 189
Kurupt: B200 73; IND 3; RBA 36; RBH 95

—L—

k.d. lang: B200 94; INT 11
Carolina Lao: LPS 34
Kenny Lattimore: RBH 80
Tracy Lawrence: CS 52
LeLe: RA 30; RBH 38
Melina Leon: TSA 15; LPS 39; TSS 32
Gerald Levert: RA 59; RBH 68
Huey Lewis: AC 19
Huey Lewis & The News: AC 23
Lexi...: *GA* 30
LFO: B200 115; H100 51; HA 58; T40 27
The LFT Church Choir: *GA* 29
Liberacion: LA 40; RMA 19
Ottmar Liebert: NA 9
Lifehouse: B200 59; A40 3; H100 10; HA 11; T40 7
Lifer: HS 50
Lil' Zane: HSS 27; RP 19; RS 48
Lil Bow Wow: B200 139; RBA 80; H100 100; RA 45; RBH 51
Lil' Flip: IND 43; RBA 98

Lil Jon & The East Side Boyz: B200 93; IND 5; RBA 31; H100 94
Lil' Kim: A40 39; H100 76; HA 74; RA 32, 60; RBH 37, 70; RS 40; T40 34
Lil' Mo: B200 138; RBA 44; HSS 41; RA 33, 53, 73; RBH 40, 57, 75
Lil' O: HS 38; RBA 97
Lil' Romeo: B200 49; RBA 25; HSS 40; RA 58; RBH 63, 81; RP 4; RS 23
Lil' Wayne: RBA 82; RA 65; RBH 65
Limp Bizkit: B200 45; PCA 26; RO 34
Linkin Park: B200 9; H100 83; MO 9, 33; RO 5
Live: MO 18; RO 11
Keith Lockhart: *CX* 11
Lonestar: B200 67; CA 6; CCA 5; CS 11, 37; H100 42; HA 35
Long Beach Dub Allstars: MO 28
Cachaito Lopez: LA 49; TSA 6; *WM* B
Jennifer Lopez: B200 10; RBA 11; H100 2; HA 2; RA 2; RBH 2; T40 3
Los Toros Band: TSS 17
Lost Souls: RBC 15
The Love Doctor: IND 33; RBA 71
Patty Loveless: B200 200; CA 28
Lucrezia: DC 37
Ludacris: B200 99; RBA 56; H100 25, 94; HA 21; RA 11; RBH 11, 24; RS 2, 59, 60
Richard Luzzi: DSA 11; HSS 47

—M—

M&S Presents The Girl Next Door: DC 25
Baaba Maal: *WM* 6
Mack 10: RA 65; RBH 65
Kelli Mack: HSS 33; RBH 97; RS 21
Madison Avenue: DC 24
Madonna: B200 123; PCA 29; DSA 7, 16; HSS 34, 66
Mark McGuinn: CA 44; IND 37; CS 33
Cheb Mami: *WM* 10; DSA 22
Victor Manuelle: TSA 16; LT 26; TSS 6
Eric Marienthal: CJ 11
Bob Marley: PCA 4; RBC 4; *RE* 5
Bob Marley And The Wailers: B200 121; RBA 93; *RE* 1
Ky-mani Marley: *RE* 13
Wynton Marsalis: JZ 25
Marsha: DSA 15; H100 93
Marshall Dyllon: CS 48
Angie Martinez: TSS 24
Pat Martino: JZ 23
Ricky Martin: LA 28; LPA 11
Rogelio Martinez: LPS 37; LT 38; RMS 14, 19
Mary Mary: B200 197; CC 6; *GA* 3; RBA 85
Pepper Mashay: DC 15
matchbox twenty: B200 104; PCA 44; A40 13, 18; AC 3; H100 89; T40 38
Keiko Matsui: CJ 1
Dave Matthews Band: B200 39; PCA 43; A40 4; H100 22; HA 20; MO 34; T40 15
Maxwell: RBA 90; RBC 1, 17, 20; RA 23; RBH 29
John Mayall & Friends: *BL* 15
Yo-Yo Ma: CL 3, 12
Martina McBride: CA 52; CS 17
Lila McCann: CA 49
Delbert McClinton: *BL* 4; CA 54
Donnie McClurkin: B200 113; CC 2; *GA* 1; RBA 45
Brian McComas: CS 55
Liz McComb: *GA* 35
Susannah McCorkle: JZ 17
The Del McCoury Band: CA 73
Reba McEntire: CA 61; CS 25
Tim McGraw: B200 50, 86; CA 4, B; CS 12, 59; H100 54; HA 49
Brian McKnight: RA 24; RBH 30
John Mellencamp: PCA 34
Roy D. Mercer: CA 47, 55, 70
MercyMe: CC 12
Jo Dee Messina: CA 33; AC 20; CS 5; H100 46; HA 45
Metallica: PCA 5
Methrone: HS 39; IND 15; RBA 62
Edgar Meyer: CL 3
Mickey: RA 65; RBH 65
Luis Miguel: LA 73
Christina Milian: DC 39; H100 92
Marcus Miller: CJ 5; IND 49
Ronnie Milsap: CA 71
Robert Mirabal: NA 13
Rob Mirage: DC 31
Moby: PCA 6; HSS 53; T40 39
Monchy Y Alexandra: TSS 40
Mona Monet: DC 14
Jane Monheit: HS 48; IND 19; JZ 1, 10
Ricardo Montaner: LA 18; LPA 9; LPS 3; LT 7; TSS 11
Pablo Montero: LPS 24
Dr. Ed Montgomery: *GA* 28
Montgomery Gentry: B200 179; CA 25; CCA 25; CS 14, 56
Mandy Moore: B200 122
Lorrie Morgan: CA 60
Van Morrison: PCA 40
La Mosca Tse Tse: LPS 25
Mr. Cheeks: RA 71; RBH 71
Mr. C The Slide Man: RBA 94
Mr. Spitflame: IND 28; RBA 91
Mr. Tan: RA 50; RBH 58
Mr. Vegas: IND 35; *RE* 3
Mudvayne: B200 180; RO 38
Nicole C. Mullen: CC 40
Samantha Mumba: H100 99
Anne Murray: CA 51
Musiq Soulchild: B200 158; RBA 49; H100 88; RA 26, 38; RBH 34, 44
Mya: A40 39; T40 34
Mystic: B200 190; HS 14; RBA 60

—N—

Nas: HSS 46; RP 11; RS 33
Nate Dogg: H100 25, 53; HA 21, 50; RA 11, 17, 66; RBH 11, 21, 77; RP 22; RS 52, 59
Dave Navarro: B200 148
Ednita Nazario: LPS 23; TSS 26
Luna Negra: NA 9
Frankie Negron: LA 54; TSA 7; LT 31; TSS 8
Nelly: B200 37; RBA 41; DSA 21; H100 6, 40; HA 5, 40; RA 3, 74; RBH 3, 76; T40 13
Willie Nelson: CCA 13
New Found Glory: B200 187; HS 13
New Life Community Choir: *GA* 18
New Order: DC 32; DSA 3; HSS 19
Newsboys: CC 22
Nickel Creek: B200 171; CA 23; HS 10; IND 8; CS 50
Nickelback: HS 18; MO 5; RO 2
Stevie Nicks: B200 150; DC 13; DSA 19
Nicole: RA 64; RBH 66
Tito Nieves: LT 47; TSS 14
Nirvana: PCA 27
Nivea: H100 96; HSS 9; RBH 96; RS 20
Nonpoint: HS 33
No One: HS 35
Noreaga: RP 23; RS 53
The Notorious B.I.G.: RBC 10, 11; HSS 52, 61; RP 6, 10; RS 26, 30
'N Sync: B200 3, 152; INT 7; AC 9; H100 90; LPS 36; TSS 19
Nuwine: RBA 89
Nydia: LA 47; LPS 19; LT 19; RMS 30; TSS 31

—O—

Paul Oakenfold: EA 9; HS 32; STX 24
Mark O'Connor: CL 3
Olivia: HSS 70; RS 55
Jamie O'Neal: B200 195; CA 27; HS 15; CS 7; H100 44; HA 41
Roy Orbison: CCA 24
El Original De La Sierra: LA 15; RMA 7; LT 42; RMS 17
Stacie Orrico: CC 35
K.T. Oslin: CA 72
O-Town: B200 77; A40 40; AC 14; DSA 1; H100 12; HA 14; HSS 12; T40 10
OutKast: B200 169; RBA 83; RBC 22

—P—

Petey Pablo: H100 80; HSS 8; RA 44; RBH 27; RP 2; RS 6
Jennifer Paige: A40 35
Los Palominos: RMS 32
Palomo: LA 11; RMA 5; LT 6; RMS 1
Gwyneth Paltrow: AC 19
Sarina Paris: HSS 74
Dolly Parton: CA 57
Brad Paisley: CA 32; CS 49
Pastor Troy: RBA 57
P. Diddy & The Bad Boy Family: B200 22; RBA 6
Pennywise: IND 10
Pesado: RMS 25
Pete.: RO 20
Tom Petty And The Heartbreakers: PCA 9
Phat Kat: RS 68
Kelly Joe Phelps: *BL* 12
The Philadelphia Experiment: JZ 7
Phillips, Craig And Dean: CC 15
Philly's Most Wanted: B200 92; RBA 35; RA 62; RBH 60; RP 12; RS 35
Pieces Of A Dream: CJ 23
Pink: A40 39; T40 34
Pink Floyd: PCA 24
Plus One: CC 13
P.O.D.: RO 31
Point Of Grace: CC 8
Ian Pooley: DC 36
Larry Poteat: HSS 42; RP 7; RS 27
Jesse Powell: RBA 100; RA 63; RBH 72
Powerman 5000: RO 32
Po' White Trash & The Trailer Park Symphony: HSS 63; RP 9; RS 29
Pras: HSS 30
Julio Preciado Y Su Banda Perla Del Pacifico: LA 69; LT 20; RMS 6
Primer 55: B200 102; HS 1
Celeste Prince: DC 7
Prince: B200 85; RBA 75
Prodigy: RA 68; RBH 78
Prodigy Of Mobb Deep: RS 57
The Product G&B: HSS 23; RBH 100; RS 45
Project Pat: B200 175; RBA 63
Public Announcement: RBA 58; RA 30; RBH 38
Puddle Of Mudd: MO 7; RO 4
Puerto Rican Power: LT 36; TSS 10
Puff Daddy: H100 34; HA 31; RA 12; RBH 13, 89, 99; RP 18; RS 46
Puya: LA 46; LPA 20
PYT: HSS 45

—Q—

QB Finest: HSS 46; RP 11; RS 33
Queen: PCA 41
A.B. Quintanilla Y Los Kumbia Kings: LA 4; LPA 2; RMS 31

—R—

Radical For Christ: *GA* 22
Radiohead: B200 100
Raekwon: RS 72
Shabba Ranks: *RE* 11
Rascal Flatts: B200 176; CA 24; HS 11; CS 9; H100 61; HA 55
Ravin: *WM* 11
Collin Raye: CS 45
Ray J: B200 166; RBA 78; H100 76; HA 74; RA 32; RBH 37; RS 40
Rayvon: HSS 32
Redman: B200 129; RBA 46
Red Hot Chili Peppers: PCA 47
Natina Reed: RBH 95
Regina: *GA* 16
Res: HS 26; RBA 88
Rhythm Masters: DC 16
Nicki Richards: DC 49
Lionel Richie: AC 11; H100 97
Andre Rieu: CL 14; *CX* 9
LeAnn Rimes: CA 30, 75; AC 13; HSS 21
The Rippingtons: CJ 9
Rising Son: HSS 59; RP 13; RS 36
Jenni Rivera: RMS 38
Jerry Rivera: LA 61; LPS 16; LT 14; TSS 15, 36
Lupillo Rivera: HS 47; LA 6; RMA 4; LT 13; RMS 3
RL: RA 60; RBH 70
Robbie Rivera: DC 23
Kenny Rogers: CS 57
Roisin: DC 41
Tito Rojas: TSS 22
Royce Da 5'9": RA 75; RBH 84
Paulina Rubio: HS 30; LA 3; LPA 1; LPS 5, 13; LT 11; TSS 16
Ruff Endz: RBH 83
Ja Rule: B200 89; RBA 54; RBC 23; H100 78; HA 73; RA 2, 22, 73; RBH 2, 28, 75
Tim Rushlow: CS 44

—S—

S Club 7: AC 16; HSS 28
Sade: B200 109; PCA 33; RBA 59; RBC 7; DSA 14; HSS 71
Saliva: B200 91; MO 25, 39; RO 10, 22
Sandy B: DC 35
Gilberto Santa Rosa: LA 31; TSA 4; LPS 8; LT 8, 33; TSS 3, 9
Santana: PCA 42; TSS 36
Yoskar Sarante: TSS 20
Savage Garden: AC 15
Sawyer Brown: CA 68
Neal Schon: NA 15
Jill Scott: B200 72; RBA 24; H100 60; HA 53; RA 14; RBH 16
Screwball: IND 34
Joan Sebastian: LA 37; RMA 18; LT 28; RMS 12
Secret Garden: NA 4
Bob Seger & The Silver Bullet Band: PCA 19
Selah: CC 23
Selena: LA 34; LPA 14
Sergio & Odair Assad: CL 6
Erick Sermon: H100 50; HA 48; RA 13; RBH 14
Seven Channels: RO 35
Shaggy: B200 71; RBA 70; NSS 32
Shakira: LA 56
SheDaisy: CCA 6; CS 54
Blake Shelton: B200 88; CA 9; CS 1; H100 18; HA 24; HSS 7
Kenny Wayne Shepherd Band: *BL* 13
Si Se: LA 38; LPA 16
Beanie Sigel: B200 96; RBA 26; RBH 91
Silk: B200 164; RBA 48
Jessica Simpson: B200 108; H100 37; HA 38; T40 21
Sisqo: B200 126; RBA 51
Six Feet Under: HS 46; IND 18
Skapularío: LPS 32; TSS 29
Skillz: RP 21; RS 51
Slipknot: PCA 36; RO 37
Richard Smallwood With Vision: *GA* 4; HS 20
Smash Mouth: A40 5; H100 28; HA 29; T40 17
Esther Smith: *GA* 24
Snoop Dogg: B200 23, 199; IND 1; RBA 5, 76; RBC 9; RA 50, 54, 60; RBH 58, 59, 70
Socios Del Ritmo: RMS 33
Soil: RO 29
Soldierz At War: IND 25
Marco Antonio Solís: IND 24; LA 8; LPA 4; LPS 6; LT 3; RMS 7
Jimmy Sommers: CJ 17
Son By Four: TSA 12, 17
Sonicflood: CC 20
Sono: DC 26
Sons Of The Desert: CA 65; CS 24
Chris Soul: DC 31
Soulja Slim: B200 188; IND 9; RBA 42
Soul Logic: DC 46
Soul'emour: DC 29
Bubba Sparxxx: H100 98; RA 46; RBH 56
Britney Spears: B200 156
Special EFX: CJ 24
Chris Spheeris: NA 11
Spyro Gyra: CJ 4; IND 48
St. Germain: CJ 6
Stabbing Westward: IND 39
Staind: B200 8; INT 15; A40 10; H100 8; HA 7; MO 6, 27, 31; RO 1, 18, 27; T40 8
Static-X: B200 181
Jeffrey Steele: CS 51
Gwen Stefani: H100 5; HA 3; HSS 53; LPS 30; RA 31; RBH 33; RP 14; RS 37; T40 2, 39; TSS 27
Stereomud: HS 23; RO 28
Sting: DSA 22
St. Lunatics: B200 30; RBA 17; RBH 88
Stone Temple Pilots: B200 143; RO 39
George Strait: CA 42, 74; CCA 18
Stroke 9: MO 36
Styles: HSS 69; RBH 67; RP 5; RS 24
Styx: PCA 25
Sublime: PCA 38
Sugar Ray: B200 68; A40 2; H100 13; HA 12; T40 9
Sum 41: B200 17; H100 75; HA 71; MO 2
Sunkiss: TSS 24
Superchumbo: DC 50
Superstar Quamaliah: RS 62
Svala: HSS 39
Jubilant Sykes: *CX* 15
System Of A Down: MO 22; RO 21

—T—

Tait: CC 28
Tamia: DC 6; DSA 10; HSS 22; RS 18
Tank: B200 155; RBA 47; RA 42; RBH 49
Olga Tanon: LA 10; TSA 1; LPS 4; LT 4; TSS 1
Tantric: B200 118; MO 30, 35; RO 8
Tata + Brando: HSS 42; RP 7; RS 27
Nelson Tavarez: TSS 34
James Taylor: PCA 14
Johnnie Taylor: *BL* 9
Los Temerarios: LA 19; RMA 9; RMS 28, 34
The Dogg Pound: B200 83; IND 4; RBA 37
The Eastsidaz: B200 23; IND 1; RBA 5; RA 54; RBH 59
Tha Liks: RBA 72
Thalia: LA 51; LPS 29
That Kid Chris: DC 45
Third Day: CC 11
Carl Thomas: H100 87; RA 25; RBH 31; RS 47
Dante Thomas: HSS 30
Marty Thomas: DC 44
Cyndi Thomson: B200 120; CA 13; CS 4; H100 38; HA 39; HSS 20
Three Mo' Tenors: *CX* 2; HS 42
Three 6 Mafia: RBH 94
Los Tigres Del Norte: LA 58; LT 27; RMS 11
Tigrillos: LA 45; LT 43; RMS 18
Timbaland: RA 51; RBH 53; RS 32
Tin Star: DC 43
Aaron Tippin: CA 48; CS 43
Wayman Tisdale: CJ 7
Kevin Toney: CJ 20
Too Short: H100 94
Tool: B200 58; PCA 46; H100 73; HA 64; MO 3; RO 3
Tommy Torres: LPS 12; LT 23
Peter Tosh: *RE* 15
Tower Of Power: CJ 22
Toya: B200 141; HS 5; RBA 77; DSA 17; H100 56; HA 75; HSS 17; RS 13; T40 32
Train: B200 24; INT 9; PCA 50; A40 1; AC 22; H100 9; HA 8; RO 24; T40 5
Randy Travis: CA 53
Trickside: A40 27
Trick Daddy: B200 36; RBA 18; H100 26; HA 23; RA 10; RBH 10; RP 16; RS 41
Trick Pony: B200 157; CA 21; CS 21; H100 85; HSS 37
Tricky: EA 10; MO 18; RO 11
Los Tri-o: LA 7; LPA 3; LPS 14; LT 25
Travis Tritt: B200 146; CA 19, 69; CCA 23; CS 20, 23
True Vibe: CC 27
Los Tucanes De Tijuana: LA 27; RMA 15; LT 12; RMS 2
Barbara Tucker: DC 34
Tonny Tun Tun: TSS 23
Turk: RBA 74
Shania Twain: CCA 1; PCA 11
Ronan Tynan: *WM* 5
Steve Tyrell: JZ 19
Tyrese: B200 132; RBA 52; RA 35, 50; RBH 41, 58
Moses Tyson, Jr.: *GA* 17

—U—

U2: B200 106; PCA 10; A40 31; DC 33
UB40: *RE* 4
Uncle Kracker: B200 61; A40 8; AC 8; H100 29; HA 28
Keith Urban: CA 34; NS 24; CS 3; H100 35; HA 30
Polo Urias Y Su Maquina Nortena: RMS 26
Usher: B200 5; RBA 4; H100 7; HA 6; HSS 29; RA 6; RBH 6, 89; RS 12; T40 11

—V—

Jaci Velasquez: CC 26; LA 13; LPA 6; LPS 2; LT 1; TSS 5
Valeria: DC 20; HSS 72
Ien Van Dahl: DSA 15; H100 93
Luther Vandross: B200 43; RBA 16; H100 77; HSS 11; RA 34; RBH 23; RS 5
Phil Vassar: CA 39; HS 43; CS 15; H100 74; HA 67
Stevie Ray Vaughan And Double Trouble: *BL* 14
Tony Vega: TSS 21
Eduardo Verastegui: LPS 28
The Verve Pipe: A40 25
Angelito Villalona: LT 32; TSS 7
Anne Sofie Von Otter: *CX* 10

—W—

The Wailers: PCA 4; RBC 4
Clay Walker: CA 66; CS 38
Hezekiah Walker: *GA* 29
The Warren Brothers: CS 35
Kim Waters: CJ 25
Russell Watson: B200 101; *CX* 1; INT 14
Weezer: B200 44; PCA 7; MO 8, 13; RO 36
Gillian Welch: B200 170; HS 9; IND 7; INT 4
Kirk Whalum: CJ 19
Whatever, Girl: DC 40
Chyna Whyte: H100 94
The Wild Strawberries: DC 28
Hank Williams Jr.: CCA 10
Doug Williams: *GA* 15
John Williams: *CX* 12
Joy Williams: CC 16
Lee Williams And The Spiritual QC's: *GA* 34
Lucinda Williams: B200 193; INT 22
Melvin Williams: *GA* 15
Mark Wills: CS 29
Andre Wilson: RA 62; RBH 60; RP 12; RS 35
CeCe Winans: B200 172; CC 3; *GA* 2, 20; RA 70; RBH 79
BeBe Winans: *GA* 39
The Wiseguys: B200 133; EA 3; HS 3; A40 14; H100 31; HA 32; T40 18
Lee Ann Womack: B200 60; CA 5; AC 5; H100 91
Women Of Faith: CC 38
The Word: *BL* 3
Darryl Worley: CA 40
Chely Wright: CS 31
Finbar Wright: *WM* 5
Wu-Tang Clan: RBC 21
Keke Wyatt: HSS 43; RBH 93; RS 19

—Y—

Yaire: LA 36; LPA 15; LPS 17; LT 29; TSS 37
Yanni: NA 3, 6, 10
Trisha Yearwood: B200 145; CA 18; CCA 7; CS 8; H100 52; HA 47
Pete Yorn: B200 153; HS 6; A40 37
Young Phantom: HSS 57; RP 8; RS 28
Youngstown: HSS 58

—Z—

Zoegirl: CC 31

—SOUNDTRACKS—

Ally McBeal: For Once In My Life Featuring Vonda Shepard: STX 23
Almost Famous: STX 22
American Pie 2: B200 7; INT 23; STX 1
Baby Boy: RBA 64; STX 15
Coyote Ugly: B200 31; CA 2; STX 3
Crouching Tiger, Hidden Dragon: *CX* 5
Down From The Mountain: B200 110; CA 11; INT 8; STX 11
Dr. Dolittle 2: RBA 99
Duets: STX 20
The Fast And The Furious: B200 56; RBA 50; STX 8
Finding Forrester: JZ 9
Grease: PCA 45; STX 18
Hannibal: *CX* 13
Josie & The Pussycats: STX 14
Kingdom Come: *GA* 21
Lara Croft: Tomb Raider: EA 5; STX 16
More Music From Save The Last Dance: STX 19
Moulin Rouge: B200 54; STX 6
O Brother, Where Art Thou?: B200 11; CA 1; INT 2; STX 2
Pearl Harbor: B200 149; STX 12
The Producers: INT 21
Remember The Titans: B200 186; STX 13
Rush Hour 2: B200 34; RBA 19; STX 4
Save The Last Dance: B200 65; RBA 73; STX 10
Shrek: B200 63; STX 9
Snatch: IND 31
Songcatcher: CA 46; IND 40
Sweet November: STX 17
Swordfish: The Album: EA 9; HS 32; STX 24
The Princess Diaries: B200 46; STX 5
What Women Want: STX 21
What's The Worst That Could Happen?: RBA 79; STX 25

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for the Billboard 200

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SEPTEMBER 1 2001 Billboard® Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 2 Weeks At Number 1	
1	1	13	SMOOTH CRIMINAL New Noize/DreamWorks	Alien Ant Farm
2	2	19	FAT LIP Island/IDJMG	Sum 41
3	3	16	SCHISM Tool Dissectional/Volcano	Tool
4	5	9	CLINT EASTWOOD Virgin	Gorillaz
5	10	5	HOW YOU REMIND ME Roadrunner	Nickelback
6	4	22	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
7	11	9	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
8	6	19	HASH PIPE Geffen/Interscope	Weezer
9	9	23	CRAWLING Warner Bros.	Linkin Park
10	25	2	I WISH YOU WERE HERE Immortal/Epic ◄ AIRPOWER ►	Incubus
11	7	10	SHORT SKIRT / LONG JACKET Columbia	Cake
12	8	16	THE ROCK SHOW MCA	Blink-182
13	14	7	ISLAND IN THE SUN Geffen/Interscope	Weezer
14	13	11	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
15	16	6	BODIES Wind-up	Drowning Pool
16	12	12	YOU WOULDN'T BELIEVE Volcano	311
17	18	8	GIVING IN Arista	Adema
18	19	4	SIMPLE CREED Redemption/MCA	Live Featuring Tricky
19	15	12	BAD DAY Epic	Fuel
20	17	11	WHEREVER YOU WILL GO RCA	The Calling
21	26	3	BECAUSE I GOT HIGH Universal	Afroman
22	23	5	CHOP SUEY American/Columbia	System Of A Down
23	22	8	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
24	24	8	BLEED AMERICAN DreamWorks	Jimmy Eat World
25	21	25	YOUR DISEASE Island/IDJMG	Saliva
26	28	3	THE SHAME OF LIFE Surfdog/Hollywood	Butthole Surfers
27	27	17	OUTSIDE Flip/Elektra/EEG	Staind
28	30	3	SUNNY HOURS DreamWorks	Long Beach Dub Allstars
29	33	4	ROCKIN' THE SUBURBS Epic	Ben Folds
30	35	2	ASTOUNDED Maverick	Tantric
31	NEW		FADE Flip/Elektra/EEG	Staind
32	32	20	GREED Republic/Universal	Godsmack
33	38	2	IN THE END Warner Bros.	Linkin Park
34	29	20	THE SPACE BETWEEN RCA	Dave Matthews Band
35	31	26	BREAKDOWN Maverick	Tantric
36	40	4	KICK SOME ASS Cherry/Universal	Stroke 9
37	34	6	ANOTHER PERFECT DAY Island/IDJMG	American Hi-Fi
38	39	7	EXTRA ORDINARY Extra Dry Beauty/Beyond	Better Than Ezra
39	NEW		CLICK CLICK BOOM Island/IDJMG	Saliva
40	NEW		MAKIN' MONEY RCA	Handsome Devil

SEPTEMBER 1 2001 Billboard® Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 10 Weeks At Number 1	
1	1	22	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	3	6	HOW YOU REMIND ME Roadrunner	Nickelback
3	2	16	SCHISM Tool Dissectional/Volcano	Tool
4	5	9	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
5	4	20	CRAWLING Warner Bros.	Linkin Park
6	9	12	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
7	6	15	BODIES Wind-up	Drowning Pool
8	8	11	ASTOUNDED Maverick	Tantric
9	7	24	GREED Republic/Universal	Godsmack
10	10	26	YOUR DISEASE Island/IDJMG	Saliva
11	13	4	SIMPLE CREED Redemption/MCA	Live Featuring Tricky
12	NEW		I WISH YOU WERE HERE Immortal/Epic ◄ AIRPOWER ►	Incubus
13	11	12	BE LIKE THAT Republic/Universal	3 Doors Down
14	12	10	SOUL SINGING V2	The Black Crowes
15	14	12	BAD DAY Epic	Fuel
16	18	47	AWAKE Republic/Universal	Godsmack
17	16	54	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
18	15	16	OUTSIDE Flip/Elektra/EEG	Staind
19	22	8	GIVING IN Arista	Adema
20	17	10	SWEET DAZE Warner Bros.	Pete
21	23	5	CHOP SUEY American/Columbia	System Of A Down
22	29	3	CLICK CLICK BOOM Island/IDJMG	Saliva
23	20	17	RISE Lava/Atlantic	The Cult
24	19	25	DROPS OF JUPITER (TELL ME) Columbia	Train
25	27	2	HANG ON TO THIS Outpost/Geffen/Interscope	Days Of The New
26	32	3	SMOOTH CRIMINAL New Noize/DreamWorks	Alien Ant Farm
27	38	2	FADE Flip/Elektra/EEG	Staind
28	21	19	PAIN Loud/Columbia	Stereomud
29	33	5	HALO J	Soil
30	24	9	END OF THE WORLD Flip/Geffen/Interscope	Cold
31	36	2	ALIVE Atlantic	P.O.D.
32	26	6	BOMBSHELL DreamWorks	Powerman 5000
33	25	11	CAREFUL WITH THAT MIC... Atlantic	Clutch
34	30	6	BOILER Flip/Interscope	Limp Bizkit
35	35	3	BREATHE Pain	Seven Channels
36	31	12	HASH PIPE Geffen/Interscope	Weezer
37	37	2	LEFT BEHIND Roadrunner	Slipknot
38	RE-ENTRY		DEATH BLOOMS No Name/Epic	Mudvayne
39	NEW		HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
40	RE-ENTRY		WHEREVER YOU WILL GO RCA	The Calling

SEPTEMBER 1 2001 Billboard® Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST / Imprint/Promotion Label
			NUMBER 1 — 2 Weeks At Number 1
1	1	9	HIT 'EM UP STYLE (OOPS!) / Blu Cantrell / Redzone/Arista
2	2	16	LET ME BLOW YA MIND / Eve Featuring Gwen Stefani / Ruff Ryders/Interscope
3	8	8	I'M REAL / Jennifer Lopez / Epic
4	5	10	SOMEONE TO CALL MY LOVER / Janet / Virgin
5	4	24	DROPS OF JUPITER (TELL ME) / Train / Columbia
6	11	5	FALLIN' / Alicia Keys / J
7	3	26	HANGING BY A MOMENT / Lifehouse / DreamWorks
8	9	10	IT'S BEEN AWHILE / Staind / Flip/Elektra/EEG
9	6	14	WHEN IT'S OVER / Sugar Ray / Lava/Atlantic
10	7	14	ALL OR NOTHING / O-Town / J
11	13	9	U REMIND ME / Usher / Arista
12	12	15	PEACHES & CREAM / 112 / Bad Boy/Arista
13	16	7	WHERE THE PARTY AT / Jagged Edge With Nelly / So So Def/Columbia
14	10	17	WHAT WOULD YOU DO? / City High / Booga Basement/Interscope
15	15	12	THE SPACE BETWEEN / Dave Matthews Band / RCA
16	14	18	DRIVE / Incubus / Immortal/Epic
17	17	8	I'M A BELIEVER / Smash Mouth / DreamWorks/Interscope
18	15	6	START THE COMMOTION / The Wiseguys / Ideal/Mammoth/Hollywood
19	21	6	I WANNA BE BAD / Willa Ford / Lava/Atlantic
20	25	8	FILL ME IN / Craig David / Wildstar/Atlantic
21	19	18	IRRESISTIBLE / Jessica Simpson / Columbia
22	23	15	HERE'S TO THE NIGHT / Eve 6 / RCA
23	29	2	BECAUSE I GOT HIGH / Afroman / Universal
24	24	12	FLAVOR OF THE WEAK / American Hi-Fi / Island/IDJMG
25	22	13	BOOTYLICIOUS / Destiny's Child / Columbia
26	27	4	TURN OFF THE LIGHT / Nelly Furtado / DreamWorks
27	31	5	EVERY OTHER TIME / LFO / J
28	26	25	ALL FOR YOU / Janet / Virgin
29	35	3	ONLY TIME / Enya / Reprise
30	34	3	EVERYWHERE / Michelle Branch / Maverick
31	36	3	SUPERMAN (IT'S NOT EASY) / Five For Fighting / Aware/Columbia
32	32	5	I DO!! / Toya / Arista
33	37	2	BE LIKE THAT / 3 Doors Down / Republic/Universal
34	28	21	LADY MARMALADE / Christina Aguilera, Lil' Kim, Mya & Pink / Interscope
35	33	3	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) / Gigi D'Agostino / Arista
36	30	17	GET UR FREAK ON / Missy "Misdemeanor" Elliott / The Gold Mind/EastWest/EEG
37	NEW		ONE MINUTE MAN / Missy "Misdemeanor" Elliott / The Gold Mind/Elektra/EEG
38	38	20	MAD SEASON / matchbox twenty / Lava/Atlantic
39	40	25	SOUTH SIDE / Moby Featuring Gwen Stefani / V2
40	39	7	PURPLE HILLS / D12 / Shady/Interscope

SEPTEMBER 1 2001 Billboard® Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 4 Weeks At Number 1	
1	2	25	THANK YOU Arista	Dido
2	1	14	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
3	3	37	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	5	29	ONLY TIME Reprise	Enya
5	4	41	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
6	6	16	MORE THAN THAT Jive	Backstreet Boys
7	7	18	ONE MORE DAY Arista Nashville	Diamond Rio
8	8	15	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
9	10	48	THIS I PROMISE YOU Jive	'N Sync
10	9	17	GHOST OF YOU AND ME Hollywood	BBMak
11	11	27	ANGEL Island/IDJMG	Lionel Richie
12	13	9	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
13	19	74	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
14	17	8	ALL OR NOTHING J	O-Town
15	12	99	I KNEW I LOVED YOU Columbia	Savage Garden
16	15	12	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
17	14	69	TAKING YOU HOME Warner Bros.	Don Henley
18	16	[illegible]	THE WAY YOU LOVE ME	Faith Hill
19	18	49	CRUISIN' Hollywood	Huey Lewis & Gwyneth Paltrow
20	21	11	BURN Curb	Jo Dee Messina
21	24	3	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
22	22	6	DROPS OF JUPITER (TELL ME) Columbia	Train
23	23	3	LET HER GO AND START OVER Silvertone	Huey Lewis & The News
24	27	4	WHO I AM DreamWorks	Jessica Andrews
25	29	2	NEVER TOO FAR Virgin	Mariah Carey
26	25	4	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
27	26	4	LOVE GROWS Elektra/EEG	Freedy Johnston
28	28	10	I'M LIKE A BIRD DreamWorks	Nelly Furtado
29	30	2	YOU ARE THE BEST PART OF ME Columbia	Neil Diamond
30	NEW		SOMEONE TO CALL MY LOVER Virgin	Janet

SEPTEMBER 1 2001 Billboard® Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 7 Weeks At Number 1	
1	1	28	DROPS OF JUPITER (TELL ME) Columbia	Train
2	3	14	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
3	2	28	HANGING BY A MOMENT DreamWorks	Lifehouse
4	6	19	THE SPACE BETWEEN RCA	Dave Matthews Band
5	5	9	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
6	4	26	DRIVE Immortal/Epic	Incubus
7	8	15	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
8	7	31	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
9	9	22	HERE'S TO THE NIGHT RCA	Eve 6
10	10	11	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
11	11	10	EVERYWHERE Maverick	Michelle Branch
12	13	8	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
13	12	20	MAD SEASON Lava/Atlantic	matchbox twenty
14	16	7	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
15	14	41	THANK YOU Arista	Dido
16	15	47	AGAIN Virgin	Lenny Kravitz
17	19	11	BE LIKE THAT Republic/Universal	3 Doors Down
18	17	48	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
19	18	9	HUNTER Arista	Dido
20	21	8	EXTRA ORDINARY Extra Dry Beauty/Beyond ◄ AIRPOWER ►	Better Than Ezra
21	23	5	ONLY TIME Reprise	Enya
22	20	8	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
23	22	5	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
24	24	10	BAD DAY Epic	Fuel
25	25	7	NEVER LET YOU DOWN RCA	The Verve Pipe
26	26	16	IN YOUR EYES Artemis	Jeffrey Gaines
27	28	7	UNDER YOU Wind-up	Trickside
28	30	3	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
29	29	5	SOMEONE TO CALL MY LOVER Virgin	Janet
30	33	3	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
31	34	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
32	27	17	DREAM ON Mute/Reprise	Depeche Mode
33	32	5	LOVIN' EACH DAY A&M/Interscope	Ronan Keating
34	39	2	SHORT SKIRT / LONG JACKET Columbia	Cake
35	NEW		THESE DAYS Edel/Hollywood	Jennifer Paige
36	38	2	TROUBLE Capitol	Coldplay
37	40	3	LIFE ON A CHAIN Columbia	Pete Yorn
38	36	12	FLAVOR OF THE WEAK Island/IDJMG	American Hi-Fi
39	31	13	LADY MARMALADE Interscope	Christina Aguilera, Lil' Kim, Mya & Pink
40	NEW		ALL OR NOTHING J	O-Town

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 246 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2001, Billboard/BPI Communications.

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SEPTEMBER 1 2001 Billboard® HOT 100 Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	Fallin' (NUMBER 1 — 5 Wks At No. 1)	Alicia Keys (J)
2	2	9	I'm Real	Jennifer Lopez (Epic)
3	3	19	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
4	6	17	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)
5	5	14	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)
6	4	12	U Remind Me	Usher (Arista)
7	7	21	It's Been Awhile	Staind (Flip/Elektra/EEG)
8	8	25	Drops Of Jupiter (Tell Me)	Train (Columbia)
9	12	11	Someone To Call My Lover	Janet (Virgin)
10	10	21	Peaches & Cream	112 (Bad Boy/Arista)
11	9	30	Hanging By A Moment	Lifehouse (DreamWorks)
12	13	14	When It's Over	Sugar Ray (Lava/Atlantic)
13	15	6	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
14	11	13	All Or Nothing	O-Town (J)
15	18	8	One Minute Man	Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
16	14	29	Drive	Incubus (Immortal/Epic)
17	27	3	Because I Got High	Afroman (Universal)
18	17	8	Contagious	The Isley Brothers (DreamWorks)
19	19	6	Family Affair	Mary J. Blige (MCA)
20	20	14	The Space Between	Dave Matthews Band (RCA)
21	21	7	Area Codes	Ludacris (Disturbing Tha Peace/Def Jam/IDJMG)
22	16	18	What Would You Do?	City High (Booga Basement/Interscope)
23	26	5	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)
24	23	10	Austin	Blake Shelton (Giant (Nashville)/WRN)
25	28	6	Differences	Ginuwine (Epic)
26	31	9	Fill Me In	Craig David (Wildstar/Atlantic)
27	25	12	I'm Just Talkin' About Tonight	Toby Keith (DreamWorks (Nashville))
28	22	26	Follow Me	Uncle Kracker (Top Dog/Lava/Atlantic)
29	24	7	I'm A Believer	Smash Mouth (DreamWorks/Interscope)
30	32	12	Where The Blacktop Ends	Keith Urban (Capitol (Nashville))
31	36	6	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
32	33	5	Start The Commotion	The Wiseguys (Ideal/Mammoth/Hollywood)
33	45	8	Only Time	Enya (Reprise)
34	43	6	I Wanna Be Bad	Willa Ford (Lava/Atlantic)
35	38	18	I'm Already There	Lonestar (BNA)
36	34	34	Thank You	Dido (Arista)
37	42	13	Here's To The Night	Eve 6 (RCA)
38	39	16	Irresistible	Jessica Simpson (Columbia)
39	44	7	What I Really Meant To Say	Cyndi Thomson (Capitol (Nashville))
40	37	28	Ride Wit Me	Nelly Feat. City Spud (Fo' Reel/Universal)
41	35	13	When I Think About Angels	Jamie O'Neal (Mercury (Nashville))
42	29	13	Bootylicious	Destiny's Child (Columbia)
43	49	7	Only In America	Brooks & Dunn (Arista Nashville)
44	40	11	Flavor Of The Weak	American Hi-Fi (Island/IDJMG)
45	46	12	Downtime	Jo Dee Messina (Curb)
46	30	24	Get Ur Freak On	Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)
47	51	5	I Would've Loved You Anyway	Trisha Yearwood (MCA Nashville)
48	41	14	Music	Erick Sermon (NYLA/Def Squad/Interscope)
49	56	3	Angry All The Time	Tim McGraw (Curb)
50	60	3	Can't Deny It	Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
51	61	3	Turn Off The Light	Nelly Furtado (DreamWorks)
52	48	10	Just In Case	Jaheim (Divine Mill/Warner Bros.)
53	58	9	The Way	Jill Scott (Hidden Beach/Epic)
54	74	2	Feelin' On Yo Booty	R. Kelly (Jive)
55	53	10	While You Loved Me	Rascal Flatts (Lyric Street)
56	66	5	Be Like That	3 Doors Down (Republic/Universal)
57	52	9	Laredo	Chris Cagle (Virgin (Nashville)/Capitol (Nashville))
58	69	2	Every Other Time	LFO (J)
59	55	15	There You'll Be	Faith Hill (Hollywood/Warner Bros.)
60	54	15	More Than That	Backstreet Boys (Jive)
61	72	2	Where I Come From	Alan Jackson (Arista Nashville)
62	67	4	Set It Off	Juvenile (Cash Money/Universal)
63	68	9	What It Is	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
64	64	11	Schism	Tool (Tool Dissectional/Volcano)
65	75	2	Smooth Criminal	Alien Ant Farm (New Noize/DreamWorks)
66	71	2	Clint Eastwood	Gorillaz (Virgin)
67	70	4	Six-Pack Summer	Phil Vassar (Arista Nashville)
68	—	1	Everywhere	Michelle Branch (Maverick)
69	—	1	Superman (It's Not Easy)	Five For Fighting (Aware/Columbia)
70	65	6	Bad Day	Fuel (Epic)
71	—	1	Fat Lip	Sum 41 (Island/IDJMG)
72	57	8	Purple Hills	D12 (Shady/Interscope)
73	—	1	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)
74	62	15	Wait A Minute	Ray J Feat. Lil' Kim (Atlantic)
75	73	3	I Do!!	Toya (Arista)

● Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 874 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

SEPTEMBER 1 2001 Billboard® HOT 100 Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	Someone To Call My Lover (NUMBER 1 — 1 Wk At No. 1)	Janet (Virgin)
2	1	6	Loverboy	Mariah Carey Feat. Cameo (Virgin)
3	3	9	Purple Hills	D12 (Shady/Interscope)
4	2	7	Bootylicious	Destiny's Child (Columbia)
5	4	13	Fill Me In	Craig David (Wildstar/Atlantic)
6	6	7	This Is Me	Dream (Bad Boy/Arista)
7	7	13	Austin	Blake Shelton (Giant (Nashville)/WRN)
8	13	4	Raise Up	Petey Pablo (Jive)
9	12	7	Don't Mess With The Radio	Nivea (Jive)
10	11	9	My Projects	Coo Coo Cal (Infinite/Tommy Boy)
11	5	7	Take You Out	Luther Vandross (J)
12	8	7	All Or Nothing	O-Town (J)
13	10	9	There She Goes	Babyface (Arista)
14	9	10	She's All I Got	Jimmy Cozier (J)
15	14	23	Fiesta	R. Kelly Feat. Jay-Z (Jive)
16	17	13	I Wanna Be Bad	Willa Ford (Lava/Atlantic)
17	15	14	I Do!!	Toya (Arista)
18	19	17	La Bomba	Azul Azul (Sony Discos)
19	—	1	Crystal	New Order (Reprise)
20	16	15	What I Really Meant To Say	Cyndi Thomson (Capitol (Nashville))
21	21	52	Can't Fight The Moonlight	LeAnn Rimes (Curb)
22	23	22	Stranger In My House	Tamia (Elektra/EEG)
23	20	8	Cluck Cluck	The Product G&B (Yclef/J)
24	18	9	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)
25	22	7	Hey Hey	Athena Cage (Priority)
26	28	2	Give	The Donz (Heartless)
27	26	12	None Tonight	Lil' Zane (Worldwide/Priority)
28	27	17	Never Had A Dream Come True	S Club 7 (A&M/Interscope)
29	24	10	U Remind Me	Usher (Arista)
30	25	14	Miss California	Dante Thomas (Rat Pack/Elektra/EEG)
31	29	8	Love It	Bilal (Moyo/Interscope)
32	30	17	Angel	Shaggy Feat. Rayvon (MCA)
33	33	15	Keep It Real	Kali Mack (Rising Hi)
34	34	17	What It Feels Like For A Girl	Madonna (Maverick/Warner Bros.)
35	37	3	I Feel Loved	Depeche Mode (Mute/Reprise)
36	39	3	Family Affair	Mary J. Blige (MCA)
37	35	10	On A Night Like This	Trick Pony (Warner Bros. (Nashville)/WRN)
38	50	3	Enjoy Yourself	Allure (MCA)
39	58	5	The Real Me	Svala (Stefan/Priority)
40	36	16	My Baby	Lil' Romeo (Soulja/Priority)
41	31	24	Superwoman Pt. II	Lil' Mo Feat. Fabolous (EastWest/EEG)
42	38	4	Let's Be Friends	TaTa + Brando (Heartless)
43	32	5	Used To Love	Keke Wyatt (MCA)
44	42	23	Get Over Yourself	Eden's Crush (143/London-Sire)
45	40	20	Same Ol' Same Ol'	PYT (Vendetta/Epic)
46	43	17	Oochie Wally	QB Finest (Ill Will/Columbia)
47	52	3	Without You	Digital Allies Feat. Richard Lugo (Ultra)
48	44	11	Lovin' Each Day	Ronan Keating (A&M/Interscope)
49	46	11	No More (Baby I'ma Do Right)	3LW (Nine Lives/Epic)
50	—	1	Hidden Place	Björk (Elektra/EEG)
51	45	4	Fallin'	Alicia Keys (J)
52	53	40	One More Chance/Stay With Me	The Notorious B.I.G. (Bad Boy/Arista)
53	49	41	South Side	Moby Feat. Gwen Stefani (V2)
54	47	22	Missing You	Case (Def Soul/IDJMG)
55	51	16	Survivor	Destiny's Child (Columbia)
56	65	2	50 Playaz Deep	Drunken Master Feat. Lola Damone (FB/Universal)
57	48	4	All My Thugs	Young Phantom (Heartless)
58	57	11	Sugar	Youngstown (Hollywood)
59	41	8	Make It Vibrate	Rising Sun (Darkside)
60	54	27	Like, Wow!	Leslie Carter (DreamWorks)
61	59	46	Big Poppa/Warning	The Notorious B.I.G. (Bad Boy/Arista)
62	—	8	A Whiter Shade Of Pale	Sarah Brightman (Nemo Studio/Angel)
63	—	1	Po' Peach	Po' White Trash & The Trailer Park Symphony (Pocket)
64	61	10	Out Of Nowhere	Gloria Estefan (Epic)
65	62	39	Could It Be	Jaheim (Divine Mill/Warner Bros.)
66	60	32	Don't Tell Me	Madonna (Maverick/Warner Bros.)
67	55	9	Paradise	Kaci (Curb)
68	69	23	Request Line	Black Eyed Peas Feat. Macy Gray (Interscope)
69	—	1	We Gonna Make It	Jadakiss Feat. Styles (Ruff Ryders/Interscope)
70	56	22	Bizounce	Olivia (J)
71	63	26	By Your Side	Sade (Epic)
72	66	11	Ooh La La	Vaione (The DAS Label/Interscope)
73	64	17	Everybody Doesn't	Amanda (Maverick)
74	68	39	Look At Us	Sarina Paris (Playland/Priority)
75	67	40	Soul Sista	Bilal (Moyo/Interscope)

● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Billboard HOT 100®

SEPTEMBER 1 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 3 Weeks At Number 1		
1	1	1	12	**FALLIN'** A.Keys (A.Keys)	**Alicia Keys** J 21081*	1
2	2	4	9	**I'M REAL** T.Oliver,C.Rooney,L.E.S. (J.Lopez,T.Oliver,C.Rooney,L.E.S.)	**Jennifer Lopez** Epic ALBUM CUT	2
3	12	14	11	**SOMEONE TO CALL MY LOVER** J.Jam,T.Lewis,J.Jackson,J.Dupri,B.M.Cox (J.Jackson,J.Harris III,T.Lewis,D.Bunnell)	**Janet** Virgin 38790	3
4	4	3	18	**HIT 'EM UP STYLE (OOPS!)** D.Austin (D.Austin)	**Blu Cantrell** RedZone 13974/Arista	2
5	3	2	19	**LET ME BLOW YA MIND** Dr. Dre,S.Storch (E.Jeffers,A.Young,M.Elizondo,S.Storch,S.Jordan)	**Eve Featuring Gwen Stefani** Ruff Ryders 497562*/Interscope	2
6	6	7	14	**WHERE THE PARTY AT** J.Dupri,B.M.Cox (B.Casey,B.Casey,J.Dupri,B.M.Cox,Nelly)	**Jagged Edge With Nelly** So So Def 79605*/Columbia	6
7	5	6	12	**U REMIND ME** E.Clement,J.Jam,T.Lewis (A.McCloud,E.Clement)	**Usher** Arista 13912	1
8	7	12	21	**IT'S BEEN AWHILE** J.Abraham (Staind)	**Staind** Flip/Elektra ALBUM CUT/EEG	7
9	9	10	25	**DROPS OF JUPITER (TELL ME)** B.O'Brien (Train)	**Train** Columbia ALBUM CUT	5
10	10	11	30	**HANGING BY A MOMENT** R.Anello (J.Wade)	**Lifehouse** DreamWorks ALBUM CUT	2
11	11	13	21	**PEACHES & CREAM** M.Winans,S.Combs (M.Winans,S.Combs,M.Keith,D.Parker,J.Boyd,C.Sills,A.Jones)	**112** Bad Boy 79387*/Arista	4
12	8	8	13	**ALL OR NOTHING** S.Mac (S.Mac,W.Hector)	**O-Town** J 21030*	3
13	14	15	14	**WHEN IT'S OVER** D.Kahne (S.Frazier,R.Sheppard,M.McGrath,C.Bullock,D.Kahne)	**Sugar Ray** Lava ALBUM CUT/Atlantic	13
14	18	22	6	**IZZO (H.O.V.A.)** K.West (S.Carter,K.West,B.Gordy,A.Mizell,F.Perren,D.Richards)	**Jay-Z** Roc-A-Fella/Def Jam ALBUM CUT/IDJMG	14
15	17	18	13	**FILL ME IN** M.Hill (C.David,M.Hill)	**Craig David** Wildstar 85101/Atlantic	15
16	16	16	29	**DRIVE** S.Litt,Incubus (B.Boyd,M.Einziger,A.Katunich,C.Kilmore,J.Pasillas)	**Incubus** Immortal ALBUM CUT/Epic	9
17	21	26	8	**ONE MINUTE MAN** Timbaland,M.Elliott (M.Elliott,T.Mosley,C.Bridges)	**Missy "Misdemeanor" Elliott** The Gold Mind/Elektra ALBUM CUT/EEG	17
18	19	20	15	**AUSTIN** B.Braddock (D.Kent,K.Manna)	**Blake Shelton** Giant (Nashville) 16763/WRN	18
19	15	17	24	**WHAT WOULD YOU DO?** W.Jean,J.Duplessis,R.Taty,R.Pardlo (R.Taty,R.Pardlo)	**City High** Booga Basement 497493/Interscope	8
				GREATEST GAINER / AIRPLAY		
20	33	67	3	**BECAUSE I GOT HIGH** Headbridge,J.Foreman (J.Foreman)	**Afroman** Universal ALBUM & SOUNDTRACK CUT	20
21	20	21	8	**CONTAGIOUS** R.Kelly (R.Kelly)	**The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs** DreamWorks ALBUM CUT	20
22	22	25	16	**THE SPACE BETWEEN** G.Ballard (D.J.Matthews,G.Ballard)	**Dave Matthews Band** RCA ALBUM CUT	22
23	23	29	6	**FAMILY AFFAIR** Dr. Dre (M.J.Blige,P.A.Pierre-Louis,L.N.Lodge,B.Miller,A.Young,C.Kambon,M.Elizondo)	**Mary J. Blige** MCA 155858*	23
24	13	5	13	**BOOTYLICIOUS** B.Knowles,R.Fusari,F.Moore (B.Knowles,R.Fusari,F.Moore,S.Nicks)	**Destiny's Child** Columbia 79622*	1
25	27	31	8	**AREA CODES** J.Phi (C.Bridges,P.Walker,N.Hale,B.Nichols)	**Ludacris Featuring Nate Dogg** Disturbing Tha Peace/Def Jam 588671*/IDJMG	25
26	30	46	7	**I'M A THUG** Righteous Funk Boogie (Trick Daddy,R.Van Hoy)	**Trick Daddy** Slip-N-Slide 85141*/Atlantic	26
27	29	28	13	**I WANNA BE BAD** Bryan B. Josh (W.Ford,KNS)	**Willa Ford** Lava 85103/Atlantic	22
28	28	32	7	**I'M A BELIEVER** E.Valentine (N.Diamond)	**Smash Mouth** DreamWorks/Interscope SOUNDTRACK CUT	28
29	26	23	26	**FOLLOW ME** Kid Rock,M.Bradford (M.Shafer,M.Bradford)	**Uncle Kracker** Top Dog/Lava ALBUM CUT/Atlantic	5
30	34	48	6	**DIFFERENCES** T.Oliver (E.Lumpkin,T.Oliver)	**Ginuwine** Epic ALBUM CUT	30
31	31	39	5	**START THE COMMOTION** The Wiseguys (T.Keating,S.Ross,S.Nyce,B.Boggs,M.Taylor,D.Wilson,N.Edwards)	**The Wiseguys** Ideal ALBUM CUT/Mammoth/Hollywood	31
32	32	37	12	**I'M JUST TALKIN' ABOUT TONIGHT** J.Stroud,T.Keith (T.Keith,S.Emerick)	**Toby Keith** DreamWorks (Nashville) ALBUM CUT	32
33	25	19	11	**PURPLE HILLS** Eminem (V.Carlisle,B.Holton,R.Johnson,M.Mathers,D.Moore,D.Porter,J.Bass)	**D12** Shady 497563/Interscope	19
34	41	47	6	**BAD BOY FOR LIFE** Megahertz Music Group,H.Petrie (D.Wesley,M.Curry,B.Ross,J.Fisher,D.Goss)	**P. Diddy, Black Rob & Mark Curry** Bad Boy 79400*/Arista	34
35	40	45	12	**WHERE THE BLACKTOP ENDS** M.Rollings,K.Urban (S.Warner,A.Shamblin)	**Keith Urban** Capitol (Nashville) ALBUM CUT	35
36	48	52	8	**ONLY TIME** N.Ryan,Enya (Enya,N.Ryan,R.Ryan)	**Enya** Reprise ALBUM CUT	36
37	36	27	16	**IRRESISTIBLE** Bag,Arnthor (A.Bagge,A.Birgisson,P.Sheyne)	**Jessica Simpson** Columbia 79578*	15
38	39	38	14	**WHAT I REALLY MEANT TO SAY** P.Worley,T.L.James (C.Thomson,C.Waters,T.L.James)	**Cyndi Thomson** Capitol (Nashville) 58987	38
39	44	30	13	**HERE'S TO THE NIGHT** D.Gilmore (M.Collins,Eve 6)	**Eve 6** RCA ALBUM CUT	30
40	37	33	28	**RIDE WIT ME** J.Epperson (Nelly,J.Epperson,W.DeBarge,E.Jordan,E.Debarge)	**Nelly Featuring City Spud** Fo' Reel ALBUM CUT/Universal	3
41	38	34	34	**THANK YOU** Rollo,Dido (D.Armstrong,P.Herman)	**Dido** Arista 13966*	3
42	45	44	18	**I'M ALREADY THERE** D.Huff (R.McDonald,G.Baker,F.Myers)	**Lonestar** BNA ALBUM CUT	24
43	42	41	11	**FLAVOR OF THE WEAK** B.Rock (S.Jones)	**American Hi-Fi** Island ALBUM CUT/IDJMG	41
44	43	36	13	**WHEN I THINK ABOUT ANGELS** K.Stegall (J.O'Neal,R.Dean,S.Tillis)	**Jamie O'Neal** Mercury (Nashville) ALBUM CUT	35
45	54	57	7	**ONLY IN AMERICA** K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	**Brooks & Dunn** Arista Nashville ALBUM CUT	45
46	51	58	12	**DOWNTIME** B.Gallimore,T.McGraw (P.Coleman,C.D.Johnson)	**Jo Dee Messina** Curb ALBUM CUT	46
47	35	24	24	**GET UR FREAK ON** Timbaland (M.Elliott,T.Mosley)	**Missy "Misdemeanor" Elliott** The Gold Mind/EastWest 67190*/EEG	7
48	59	69	3	**TURN OFF THE LIGHT** G.Eaton III,Alex,N.Furtado (N.Furtado)	**Nelly Furtado** DreamWorks ALBUM CUT	48
49	24	9	11	**LOVERBOY** M.Carey,C.Kent (M.Carey,L.Blackmon,T.Jenkins)	**Mariah Carey Featuring Cameo** Virgin 38791	2
50	46	40	14	**MUSIC** E.Sermon (E.Sermon,M.Gaye)	**Erick Sermon Featuring Marvin Gaye** NY LA/Def Squad 497578*/Interscope	22
51	65	—	2	**EVERY OTHER TIME** Sheppard,K.Gioia (R.Cronin,Sheppard,K.Gioia)	**LFO** J ALBUM CUT	51
52	57	63	5	**I WOULD'VE LOVED YOU ANYWAY** M.Wright,T.Yearwood (M.Dennis,T.Verges)	**Trisha Yearwood** MCA Nashville ALBUM CUT	52
53	68	77	7	**CAN'T DENY IT** Rick Rock (J.Jackson,R.Thomas,T.Shakur,D.Arnaud)	**Fabolous Featuring Nate Dogg** Desert Storm/Elektra 67231*/EEG	53
54	66	70	3	**ANGRY ALL THE TIME** B.Gallimore,J.Stroud,T.McGraw (B.Robison)	**Tim McGraw** Curb ALBUM CUT	54
55	62	65	6	**BE LIKE THAT** P.Ebersold,S.Sperber (B.Arnold,M.Roberts,T.Harrell)	**3 Doors Down** Republic ALBUM & SOUNDTRACK CUT/Universal	55
56	55	55	14	**I DO!!** Bam (H.Guy,I.Rodriguez)	**Toya** Arista 13972	32
57	47	35	12	**SHE'S ALL I GOT** M.City (M.City)	**Jimmy Cozier** J 21008	26
58	52	54	10	**JUST IN CASE** KayGee (K.Gist,E.Berkeley,RL)	**Jaheim** Divine Mill 42361*/Warner Bros.	52
59	74	—	2	**FEELIN' ON YO BOOTY** R.Kelly (R.Kelly)	**R. Kelly** Jive 42946*	59
60	67	61	9	**THE WAY** A.Harris,V.Davis (J.Scott,A.Harris)	**Jill Scott** Hidden Beach ALBUM CUT/Epic	60
61	61	60	10	**WHILE YOU LOVED ME** M.Bright,M.Williams (M.Dulaney,K.Williams,R.Wells)	**Rascal Flatts** Lyric Street ALBUM CUT	60
				HOT SHOT DEBUT		
62	NEW		1	**EVERYWHERE** J.Shanks (M.Branch,J.Shanks)	**Michelle Branch** Maverick ALBUM CUT	62
63	60	62	9	**LAREDO** R.Wright,C.Cagle (C.Cagle)	**Chris Cagle** Virgin (Nashville) ALBUM CUT/Capitol (Nashville)	60
64	63	59	15	**THERE YOU'LL BE** T.Horn,B.Gallimore (D.Warren)	**Faith Hill** Hollywood SOUNDTRACK CUT/Warner Bros.	10
65	56	53	15	**MORE THAN THAT** Franciz LePont,Jarbens (Franciz LePont,A.Anders)	**Backstreet Boys** Jive ALBUM CUT	27
66	70	74	4	**SET IT OFF** M.Fresh (T.Gray,B.Thomas)	**Juvenile** Cash Money 860960*/Universal	66
67	64	64	6	**BAD DAY** B.Grasso,C.Bell (C.Bell)	**Fuel** Epic ALBUM CUT	64
68	72	66	10	**WHAT IT IS** The Neptunes (T.Smith,P.Williams,C.Hugo)	**Violator Featuring Busta Rhymes** Violator/Loud 79600*/Columbia	63
69	NEW		1	**SUPERMAN (IT'S NOT EASY)** G.Wattenberg (J.Ondrasik)	**Five For Fighting** Aware ALBUM CUT/Columbia	69
70	73	—	2	**CLINT EASTWOOD** Dan The Automator,Gorillaz,T.Girling,Jason Cox (Gorillaz,T.Del Jones)	**Gorillaz** Virgin ALBUM CUT	70
71	76	—	2	**WHERE I COME FROM** K.Stegall (A.Jackson)	**Alan Jackson** Arista Nashville ALBUM CUT	71
72	78	—	2	**SMOOTH CRIMINAL** J.Baumgartner (M.Jackson)	**Alien Ant Farm** New Noise ALBUM CUT/DreamWorks	72
73	71	68	11	**SCHISM** Tool,D.Bottrill (D.Carey,J.Chancellor,M.J.Keenan,A.Jones)	**Tool** Tool Dissectional ALBUM CUT/Volcano	68
74	75	76	4	**SIX-PACK SUMMER** B.Gallimore,P.Vassar (P.Vassar,C.Black,T.Rocco)	**Phil Vassar** Arista Nashville ALBUM CUT	74
75	NEW		1	**FAT LIP** J.Finn (Sum 41)	**Sum 41** Island ALBUM CUT/IDJMG	75
76	69	56	15	**WAIT A MINUTE** The Neptunes (P.Williams,C.Hugo,K.Jones)	**Ray J Featuring Lil' Kim** Atlantic 85000*	30
77	53	43	7	**TAKE YOU OUT** W.Campbell (W.Campbell,H.Lilly,J.Smith)	**Luther Vandross** J 21084	26
78	NEW		1	**LIVIN' IT UP** Lil' Rob,J.Gotti (J.Atkins,R.Mays,I.Lorenzo,S.Wonder)	**Ja Rule Featuring Case** Murder Inc./Def Jam ALBUM CUT/IDJMG	78
79	82	85	5	**I'LL FLY WITH YOU (L'AMOUR TOUJOURS)** G.D'Agostino (L.Di Agostino,P.Sandrini,C.Montagner,D.Leoni)	**Gigi D'Agostino** Arista 13998*	79
				GREATEST GAINER / SALES		
80	88	88	4	**RAISE UP** Timbaland (M.Barrett III,T.Mosley)	**Petey Pablo** Jive 42937*	80
81	77	75	6	**THE ROCK SHOW** J.Finn (Blink-182)	**Blink-182** MCA ALBUM CUT	71
82	83	71	20	**I COULD NOT ASK FOR MORE** S.Evans,P.Worley (D.Warren)	**Sara Evans** RCA (Nashville) ALBUM CUT	35
83	79	79	4	**CRAWLING** D.Gilmore (Linkin Park)	**Linkin Park** Warner Bros. ALBUM CUT	79
84	81	81	5	**MY PROJECTS** Bigg Hank (C.Bettoms,H.Cook)	**Coo Coo Cal** Infinite 2275*/Tommy Boy	81
85	86	86	6	**ON A NIGHT LIKE THIS** C.Howard (K.Staley,D.Kahan)	**Trick Pony** Warner Bros. (Nashville) 16751/WRN	85
86	80	80	17	**THIS IS ME** D.Frank (S.Kipner,D.Frank,P.Sheyne)	**Dream** Bad Boy 79403/Arista	39
87	84	72	18	**CAN'T BELIEVE** S.Combs,M.Winans (S.Combs,M.Winans,A.Young,C.Taylor,M.Jones,J.Baxter,A.Cruz,J.Knight,M.Johnson)	**Faith Evans Featuring Carl Thomas** Bad Boy 79370*/Arista	56
88	93	—	2	**GIRL NEXT DOOR** A.Harris,C.Haggins (T.Johnson,A.Harris,C.Haggins,J.Scott,E.Green)	**Musiq Soulchild Featuring Ayana** Def Soul 572835*/IDJMG	88
89	89	84	18	**MAD SEASON** M.Serletic (R.Thomas)	**matchbox twenty** Lava ALBUM CUT/Atlantic	48
90	85	73	14	**POP** J.Timberlake,BT,W.J.Robson (J.Timberlake,W.J.Robson)	**'N Sync** Jive 42933*	19
91	87	78	7	**WHY THEY CALL IT FALLING** M.Wright (R.Dean,D.Schlitz)	**Lee Ann Womack** MCA Nashville ALBUM CUT	78
92	99	—	2	**AM TO PM** Bloodshy,Avant (C.Milian,C.Karlsson,P.Winnberg)	**Christina Milian** Def Soul 572772*/IDJMG	92
93	96	100	5	**CASTLES IN THE SKY** E.Vangaeveren,C.Chantzis (E.Vangaeveren,C.Chantzis,M.Thoeissen)	**Ian Van Dahl Featuring Marsha** Robbins 72046*	93
94	94	—	2	**BIA' BIA'** J.Smith (J.Smith,S.Norris,S.Martin)	**Lil Jon & The East Side Boyz Featuring Ludacris, Too Short, Big Kap & Chyna Whyte** BME 7780*/TVT	94
95	92	83	7	**SANDSTORM** JS16,Arno,Thor House (V.Virtanen)	**Darude** Groovilicious 57127*/Strictly Rhythm	83
96	90	90	3	**DON'T MESS WITH THE RADIO** Organized Noize,Swift C (R.Wade,P.Brown,R.Murray,C.Barnett,M.Etheridge,B.Bennett,J.Williams)	**Nivea** Jive 42982	90
97	98	92	18	**ANGEL** M.Taylor,B.Rawling (L.Richie,P.Barry,M.Taylor)	**Lionel Richie** Island 572814*/IDJMG	70
98	NEW		1	**UGLY** Timbaland (T.Mosley,A.Mathis)	**Bubba Sparxxx** Beat Club 497602*/Interscope	98
99	100	95	17	**BABY, COME OVER (THIS IS OUR NIGHT)** Bag,Arnthor (A.Bagge,A.Birgisson,S.Mumba,R.Bel,A.Bel,E.Brown,M.Muhammed,C.Smith,J.Taylor,E.Toon,R.Thomas)	**Samantha Mumba** Wild Card/A&M ALBUM CUT/Interscope	49
100	91	91	3	**GHETTO GIRLS** J.Dupri,B.M.Cox (J.Dupri,B.M.Cox,T.Mitchell,W.Fields)	**Lil Bow Wow** So So Def 79611*/Columbia	91

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ○ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for CD. * indicates CD unavailable, in which case, catalog number is for M, D, S, or C respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

Singles and Tracks Song Index™

Chort Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Lotin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

50 PLAYAZ DEEP (Warner-Tamerlane, BMI/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP), WBM, RBH 90

—A—

ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) LT 9
AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Gravitron, SESAC), WBM, CS 45
AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 19
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 12
ALWAYS WAS (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 43
AMAME (Ambernel, BMI/TN Ediciones, BMI) LT 38
AMORCITO MIO (Edimusa, ASCAP) LT 28
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP) H100 92
ANGEL (LBR, ASCAP/Rive Droite, ASCAP) H100 97
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 22
ANGRY ALL THE TIME (TIRawhirl, BMI/Bruce Robison, BMI), HL, CS 12; H100 54
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehsemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 25, RBH 11
AUSTIR (Talbot, BMI/Kirstisongs, ASCAP), WBM, CS 1; H100 18
EL AYUDANTE (Not Listed) LT 22
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 2

—B—

BABY, COME OVER (THIS IS OUR NIGHT) (Murlyn, ASCAP/Universal, ASCAP/Warner Chappell, PRS/Second Decade, BMI/Warner-Tamerlane, BMI/Chrysalis, BMI), WBM, H100 99
BABY MAMA (Tefnoise, BMI) RBH 94
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeasy, BMI/Dors-D, ASCAP/DKG, BMI), HL, H100 34; RBH 13
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 67
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP), HL, RBH 77
BATTER UP (Jackie Frost, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Publishing Designee, BMI/EMI Belfast, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP), HL, RBH 76
BEANIE (MACK B**)** (Shakur Al-Din, ASCAP/Hitco South, ASCAP/F.O.B., ASCAP) RBH 91
BEAUTIFUL (ALL THAT YOU COULD BE) (BMG Songs, ASCAP/Chappell & Co., ASCAP/R.M.B., ASCAP), HL/WBM, CS 57
BECAUSE I GOT NIGH (Publishing Designee, BMI) H100 20, RBH 50
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 55
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 7
BIA' BIA' (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Ludacris, ASCAP/Ching Chong, BMI), HL, H100 94
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 24; RBH 32
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 47

—C—

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 21
CANDELA (PSO, ASCAP/Orum, ASCAP) LT 34
CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 69
CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciara June, ASCAP/Zomba, ASCAP/Ill Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, H100 87; RBH 31
CAN'T DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 53; RBH 21
CARTAS MARCADAS (Pham) LT 44
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Val's Child, ASCAP) RBH 83
CASTLES IN THE SKY (Rocks, ASCAP) H100 93
CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 70
CLUCK CLUCK (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Ghetto And Blues, ASCAP/Hempstead High, ASCAP/EMI April, ASCAP), HL, RBH 100
COLD ONE COMIR' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) CS 56
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 31
COMO LLEGO A TU AMOR (Lanfranco, ASCAP) LT 47
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP) LT 4
COMO OLVIDAR (Ventura, ASCAP) LT 23
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 1
COMO SE LO EXPLICO AL CORAZON (Negrele) LT 26
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 16
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 10
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 21; RBH 4
CONTESTAME (Lideres, ASCAP/Crazy Mood, ASCAP) LT 29
CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 83
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 44

—D—

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP) RBH 35
DEJAME AMARTE (Ser-Ca, BMI) LT 48
DERECHO A LA VIDA (Peer Int'L., BMI) LT 40
DESPRECIADO (Vander, ASCAP) LT 13
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 30, RBH 7
DIME CORAZON (Warner/Chappell) LT 24
DON'T MESS WITH THE RADIO (Organized Noize, BMI/C. Barnett, ASCAP/Belt Star, ASCAP/EMI April, ASCAP/Big Sexy, ASCAP/Street Top, ASCAP), HL, H100 96; RBH 96
DOS CORAZONES, DOS HISTORIAS (WB, ASCAP) LT 39
DO U WANNA ROLL (DOOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 70
DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP), HL, CS 5; H100 46
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 16
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 9

—E—

ERJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 64
ESCLAVO Y AMO (Brambila Musical) LT 41
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 51
EVERYWHERE (I'm With The Band, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL, H100 62

—F—

FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 1; RBH 1
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 23; RBH 8
FAST LANE (Jazzmen, BMI/Butterwood, BMI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 45
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP) H100 75
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 59; RBH 17
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 26
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 15; RBH 39
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 43
FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 29

—G—

GANGSTA (LOVE 4 THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 57
GETTING THERE (Universal-PolyGram International, ASCAP/Terri-OOO, ASCAP), WBM, CS 42
GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 47; RBH 42
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL/WBM, H100 100; RBH 51
THE GIRLIES (Big P, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Easy Does It, ASCAP/E.M. Marl International, ASCAP/Screen Gems-EMI, BMI), HL, RBH 63
GIRL REXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Rivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, H100 88; RBH 34
GIVE (Heartless, ASCAP/New Beginning, ASCAP/Here And Now, ASCAP/Ha-La, ASCAP) RBH 85
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 41
THE GOSPEL SLIDE (JESUS APOSTLES MARCH) (Chicago Style, ASCAP/Zomba, ASCAP/Club Style, ASCAP/Dana Stovall, ASCAP/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 98

—H—

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 10
HEARD IT ALL BEFORE (Mike City, BMI/Pinkey's Playhouse, ASCAP/Copyright Control) RBH 46
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 26
HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI), HL/WBM, CS 36
HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI) H100 39
HEY HEY (Krotala, BMI/8th Of May, BMI/EMI Blackwood, BMI/Hillacious, BMI/Amancia, BMI), HL, RBH 74
HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 4
HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 27

—I—

I COULD NOT ASK FOR MORE (Realsongs, ASCAP), WBM, H100 82
I CRY (Slavery, BMI/White Rhino, BMI/Mo Loving, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 75
I DO!! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 56
I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 89
IF YOU EVEN FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 38
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 79
ILLUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 59
I'M A BELIEVER (Stonebridga, SESAC/Foray, SESAC), HL, H100 28
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM, CS 11; H100 42
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 25
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 26, RBH 10
I'M JUST TALKIR' ABOUT TORIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 32
I'M LOOKIN' (Nicole Wray, BMI/Chrysalis, BMI/I Want My Daddy's Records, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal Tunes, SESAC/Eddie F., ASCAP/Sharay's, ASCAP), WBM, RBH 66
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP/Songs Of Universal, BMI/White Rhino, BMI), HL, H100 2, RBH 2
I'M TRYIN' (Pacific Wind, SESAC/414, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 30
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 40
IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 37
IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 20
IT'S BEEN AWHILE (Greenfund, ASCAP/I.m nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 8
IT'S OVER (Darlock, BMI/Allyarmsongs, ASCAP/WB, ASCAP/Dotted Line, BMI/Sharron Hill, BMI/Antraphil, BMI/Pubco, BMI/Rykomusic, PRS) RBH 95
I WANNA BE BAD (Klerulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 27
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 46
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 8; H100 52
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 14; RBH 5

—J—

JOHR DOE (Smelzgood, ASCAP) RBH 38
JUST A BABY BOY (Show You How Daddy Ball, ASCAP/Zovektion, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 58
JUST IR CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 58, RBH 15
JUST LET ME BE IR LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Songs, BMI), HL, CS 47

—K—

KEEP IT REAL (Kannike Does It, ASCAP/Emma's Dream, BMI/Roach Power, ASCAP/Danver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 97
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Razereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 48

—L—

LA CALANORIA (Not Listed) LT 37
LA GRAN NOCHE (Flamingo, BMI) LT 12
LAREDO (Mark Hybner, ASCAP) CS 10; H100 63
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Ruthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 5; RBH 33
LET'S GET IT (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Irving, BMI/East Memphis, BMI), HL/WBM, RBH 99
LETTER 2 MY UNBORN (Amaru, ASCAP/Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), WBM, RBH 82
LICK SHOTS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 87
LIFE DON'T NAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP) CS 52
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 29
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI) RBH 71
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI) H100 78, RBH 28
LIVIR THE LIFE (Not Listed) RBH 78
LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), HL/WBM, RBH 44
LOVE IT (Mike City, BMI) RBH 92
LOVE OF A WOMAN (Songs Of Lastrada, BMI) CS 23
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 30
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 49, RBH 24
LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 29
LUNCH OR DINNER (Mike City, BMI) RBH 54

—M—

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 68
MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 89
EL MALQUEHIDO (Bending, BMI/Wixen, BMI) LT 30
THE MAN HE WAS (Notewrite, BMI/Fiddlestock.BMI/Coburn, BMI), WBM, CS 53
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 34
ME LIBERE (Not Listed) LT 17
ME VAS A EXTRANAR (Vander, ASCAP) LT 5
MIDWEST SWING (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP), HL/WBM, RBH 88
MI FANTASIA (TN Ediciones, BMI) LT 27
MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 65
MORE THAN WHAT I WANTED (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 79
MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 14
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 50; RBH 14
MY BABY (Jobete, ASCAP), HL, RBH 81
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) H100 84; RBH 22

—N—

NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 31
RIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI) CS 55
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 6
NO TE PODIAS QUEDAR (Seg Son, BMI) LT 15
NOT YOUR FRIEND (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 73
NO VALE LA PENA (Not Listed) LT 19

—O—

O ME VOY O TE VAS (Crisma, SESAC) LT 3
ON A RIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 21; H100 85
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 17, RBH 9
ONLY IN AMENICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 6; H100 45
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), RL, H100 36

—P—

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 11; RBH 20
PENA DE AMOR (J&N, ASCAP) LT 36
PERO NO ME AMA (PMC, ASCAP) LT 33
PLEASE DON'T MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 60
POP (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI), WBM, H100 90
POR AMAR ASI (Seber) LT 20
POR UN BESO (F.I.P.P., BMI) LT 45
PUEDEN DECIR (EMOA, ASCAP) LT 8
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 33; RBH 43

—Q—

QUISIERA (Karen, ASCAP) LT 35

—R—

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 80; RBH 27
REAL LIFE (I REVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 28
RIDE WIT ME (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynacom, ASCAP/Misam, ASCAP/B. LA Tunes, ASCAP), HL/WBM, H100 40
THE ROCK SHOW (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 81
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), WBM, RBH 36
ROUND & ROUND (Jonell, BMI/DJ Hi-Tek, BMI) RBH 55

—S—

SANDSTORM (BMG Finland), HL, H100 95
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 73
SECNETO DE AMOR (Vander, ASCAP) LT 32
SERA PORQUE TE AMO (Not Listed) LT 43
SET IT OFF (Money Mack, BMI) H100 66; RBH 19
SHE AIN'T GONNA CRY (Music Of Windswept, ASCAP/In The Fairway, ASCAP/November Songs, ASCAP/Creative Artist Agency, ASCAP), WBM, CS 48
SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Richolson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 14
SHE'S ALL I GOT (Mike City, BMI) H100 57; RBH 18
SHINE (Money Mack, BMI) RBH 65
SI QUIENES (BMG Songs, ASCAP) LT 25
SIX-PACK SUMMEN (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 15; H100 74
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 49
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 72
SOMBRAS... NADA MAS (WB, ASCAP) LT 16
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 3; RBH 12
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 72
SOMETHIN' IN THE WATEB (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 51
THE SPACE BETWEEN (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 22
START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL/WBM, H100 31
STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi Boy, ASCAP), CLM/WBM, CS 54
SUENO SU BOCA (Nova Ediciones) LT 49
SUERTE HE TENIDO (Not Listed) LT 50
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 69
SUPERWOMAN PT. II (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/J Brasco, ASCAP/Desert Storm, BMI), HL/WBM, RBH 40
SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 18

—T—

TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 77, RBH 23
TE HE PROMETIDO (Not Listed) LT 42
TELL ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 58
TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 59
TEXAS IN 1880 (Muckelroy, ASCAP/BMG Songs, ASCAP), HL, CS 60
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 41
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 33
THERE SHE GOES (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 52
THERE YOU'LL BE (Realsongs, ASCAP), WBM, CS 39; H100 64
THIS IS ME (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 86; RBH 86
THE TIR MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), HL/WBM, CS 32
TU ERES AJENA (J&N, ASCAP) LT 46
TURR OFF THE LIGHT (Nelstar, SOCAN) H100 48

—U—

UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI), WBM, H100 98; RBH 56
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 7; RBH 6
USED TO LOVE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 93

—W—

WAIT A MINUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Rotorious K.I M., BMI/Undeas, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 76; RBH 37
THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 60; RBH 16
WEEKEND (Kharatroy, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 80
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 67
WE REED A RESOLUTION (Herbilicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 53
WE RIGHT HERE (Boomer X, ASCAP/54vill, BMI) RBH 61
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T.J. Beats, BMI) RBH 41
WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI), HL, CS 24
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 62
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 4; H100 38
WHAT IT IS (T'Ziah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 68; RBH 25
WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP), HL, H100 19
WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 17
WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 7; H100 44
WHEN IT'S OVER (Warner-Tamerlane, BMI/E Equals, BMI), WBM, H100 13
WHER YOU COME BACK DOWN (Howdy Skies, ASCAP/Universal, ASCAP/Bicameral, BMI/Mighty Nice, BMI), HL/WBM, CS 50
WHERE DOES IT RURT (Sony/ATV Tree, BMI), HL, CS 35
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 13; H100 71
WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP), WBM, CS 3; H100 35
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 6; RBH 3
WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI), HL, CS 9; H100 61
WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP), WBM, H100 91
WITH ME (Sony/ATV Tunes, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 37
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 49

—Y—

Y LLEGASTE TU (LGA, BMI) LT 18
YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI) LT 11
YOU CAN'T TOUCH ME (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/Nikki-Poo, BMI/AsiahTown, BMI), HL/WBM, RBH 84

..Breaking News Daily.....

HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, Bulletin has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HM head coke the r peop cludi keting Also, June Yo

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-pro- that began e MTV,

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March th would not renew the deal; the move becom effective at the end of September. Zomba is said to be in talks wit another distributor in territory.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving Records as GM. , who will ass- new post by mid- s co-founder of -defunct Outpost ings.

Black Promoters Retain Top Lawyer

Bulletin has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their $700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the de mands

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Bulletin that the "radica multi-format chart to cover the diversity "Music comes in various different outlets t days—singles, albums, EPs, vinyl—and v diversity and all the different genres and

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, pected to be shortly, is ed to includ ty with s Windows yer and its hts manag at, WMA. , a rival D , is al-

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying $75 million. Edel chairman/CEO Michael Haer jes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a co asset." However, execu tives at two of the major confirm to Bulletin that edel has approached them to determine if the have any interest in bu

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately

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Shining Starr. Koch Entertainment recently held an in-store signing for Ringo Starr at New York City's FYE. Starr is out promoting his latest set, *Ringo Starr and His All-Star Band—The Anthology . . . So Far* (Music to My Ears, *Billboard*, May 26). Fans slept on the street overnight to have their three-CD sets signed by Starr. Shown, from left, are Koch VP of sales Ed Franke, Starr, Trans World Entertainment director of event marketing Vinnie Birbiglia, and Koch president Bob Frank.

30 Years and Counting. To acknowledge his 30 years with EMI Records and sales of more than 2.5 million units for his four Latin albums, Placido Domingo was presented with an anniversary plaque at the EMI Classics International Convention in Rome. Pictured amid the fanfare, from left, are EMI CEO Ken Berry, Domingo, and EMI Classics president Richard Lyttelton.

Gospel Gold. Verity Records recording artist Fred Hammond was recently presented with a gold plaque for his latest album, *Purpose by Design*. Hammond is on a national tour with the musical *Been There, Done That*. Pictured, from left, are Jive senior VP of sales and marketing/GM Tom Carrabba, Jive president Barry Weiss, Hammond, Verity VP of A&R/GM Tara Griggs Magee, and Verity/Jive VP of marketing James "Jazzy" Jordan.

Mandy Sells More. Epic Records executives recently convened to celebrate the success of Epic recording artist Mandy Moore's eponymous third release, which is certified gold by the Recording Industry Assn. of America and approaching platinum status. Pictured standing, from left, are Epic senior VP of marketing Piero Giramonti, Epic VP of sales Steve Kennedy, Epic executive VP/GM Steve Barnett, Epic chairman David R. Glew, Epic executive VP of A&R and urban David McPherson, Moore, Epic president Polly Anthony, Moore manager Jon Leshay, Epic executive VP of promotion Hilary Shaev, and Epic director of urban A&R Marvin Peart. Pictured kneeling are Epic VP of video promotion Doug McVehil, Epic senior VP of international marketing Rob Kos, Epic senior VP of promotion Joel Klaiman, and Epic senior director of marketing, East Coast, Scott Carter.

Lennon's Early Call. Arista Records president/CEO Antonio "L.A." Reid recently welcomed one of his newest recording artists, 19-year-old Lennon Murphy, while she was in New York City, opening for the Cult. Murphy will release her debut album, *5:30 Saturday Morning*, Sept. 11.

Sum Time. Island Records recording act Sum 41 recently played a show at New York City's Roseland Ballroom, opening for Blink-182. The band performed songs from its debut album, *All Killer No Filler*, which is No. 17 on The Billboard 200 this issue. Pictured backstage, from left, are Island Def Jam chairman/CEO Jim Caparro; Sum 41's Cone McCaslin, Steve Jocz, Deryck Whibley, and Dave Baksh; Island Def Jam president Lyor Cohen; and Sum 41 managers Greig Nori and Ari Martin.

EDNet

Continued from page 5

Artistically, the collection of duets on Sinatra standards bridged decades and genres, introducing one of the 20th century's most important popular singers to new generations. Technologically, the recording process bridged distances that once made such collaborations impossible. As a result, the fledgling EDNet came to epitomize the digital future and its seemingly limitless possibilities.

FROM FILM TO MUSIC

EDNet's birth predates *Duets*, with its roots lying in the motion picture industry. The company was conceived in 1991 within Lucas Digital, the innovative provider of visual effects and sound design to the film industry.

While working for Skywalker Sound —George Lucas' post-production facility in Marin County, Calif.—the EDNet management group, including Tom Kobayashi, David Gustafson, and Thomas Scott, successfully transmitted four channels of compressed digital audio between Skywalker's Northern and Southern California studios, more than 400 miles apart. This was achieved by employing digital communications technology carried over a fiber-optic link. That effort, for the making of the movie *Backdraft*, led to the founding of EDNet; with LucasArts' approval, the management group formed the company in June 1992, with its base in San Francisco.

With an initial network of seven studios, EDNet quickly attracted more music studios and film and TV post-production facilities. Like previous breakthroughs in communication, EDNet brought about an evolution in operating procedure: The entertainment industry could now link talent, executives, and production facilities without spending considerable time and money on the transport of people or master recordings.

Duets—and *Duets II* in 1994—quickly brought EDNet's advantages to light in the music industry. Such early participants as Capitol, the Hit Factory, and Sony Music were joined by other high-end recording studios—including Conway Recording, the Village, and Ocean Way Recording in Los Angeles, Hit Factory/Criteria Recording Studios and Crescent Moon Studios in Miami, Jimmy Jam and Terry Lewis' Flyte Tyme Productions near Minneapolis, and Quad Recording and Right Track Recording in New York. Additionally, producers and artists, including Ramone, Streisand, Celine Dion, and composer David Foster installed EDNet connections in their private studios or homes.

"Phil Ramone, who was on our board of directors for a while, got it right away," chief technical officer Tom Scott recalls. "His attitude was, 'I'm spending so much time on planes, I have to find a way to spread myself around better, or I'm not going to accomplish what I need to.' Since then, other producers, such as David Foster and Walter Afanasieff, have also realized they don't have to fly to New York to listen to a rehearsal for two hours—they can just dial them up."

EDNet president David Gustafson adds, "Wherever he goes around the world, Phil will almost not work in any studio unless they're connected to our network. He's always working on multiple projects."

Ramone says he realized the value of EDNet early on. "The first week it was put into Right Track, I had a job where the artist had been working with me in New York. She went back to Paris, and I said, 'I'm not going to have you fly back. Why don't you listen to the mixes and make your comments?' We did three nights via New York to Paris."

Over the past few years, "[EDNet] has become the most comfortable thing to work with," Ramone adds. "Picture a morning where I would start with an idea for a mix on the Sinatra record, get on a plane, get to L.A. and continue to mix, and hear where the updates were. You can't do that on a regular day."

EDNet's private, point-to-point network consists of more than 700 North

GUSTAFSON

American affiliates—audio production and post-production facilities, advertisers, producers, directors, executives, and artists—as well as 200 international associates. The system provides high-speed exchange of high-quality audio, compressed video, and multimedia data communications. Connectivity is enabled through regional telephone companies, long-distance carriers, satellite operators, and, now, Internet service providers. The company's hardware and software provide point-and-click connections to members of the network listed in an electronic directory.

WIDE-RANGING PARTNERSHIPS

EDNet's partnerships with such companies as Dolby Laboratories, MCI Worldcom, and Audio Processing Technology (APT) have helped build and support the network. EDNet's relationship with MCI provides direct-dial ISDN connections, while Dolby Fax—which uses Dolby codecs to send and receive digital audio—is employed throughout the network. EDNet, in fact, is the North American distributor for Dolby Fax and APT transmission codecs.

"We had originally launched the Dolby Fax system, working with EDNet, more than five years ago," says Tom Daily, Dolby Laboratories marketing director for professional audio. "We found that they were such a good partner, in terms of helping customers get set up and providing the service side that Dolby hadn't been set up to do, we set them up as the exclusive distributor of the Dolby Fax system in the U.S. When we get calls from customers that want to use that service, we recommend EDNet to them and work with EDNet to implement that."

Scott explains, "The music studios are largely using the Dolby system, and that is about a $10,000 piece of equipment. It costs them about $100 a month to keep the ISDN lines alive, and their connection from, say, L.A. to New York is costing them about $2 a minute. It's a billable service, and at least in some cases, the recording studio will treat that as a raw material they're buying wholesale and will sell to their clients."

In the competitive commercial-studio business, where rising equipment costs have long outpaced stagnant or even declining rates, multiple revenue streams are critically important to maintain profitability. As one of a handful of facilities equipped to provide the service, Capitol was a magnet for entertainment professionals in the early years of EDNet's existence.

"Our policy is to never say no to an EDNet client," explains studio manager Paula Salvatore, "so we do it any time of day or night. People are always coming here to listen to [engineer/producers] Mick Guzauski or Tom Lord-Alge mixes—label people, artists, whatever. Lately, it's been a lot of mixing—monitoring mixes and actually burning a CD or DAT for the client to come and get."

Capitol VP of studio operations Michael Frondelli says, "EDNet has served an incredibly big role here in terms of convenience for producer, artist, and label. Not only do we transfer files from point to point—where it's recorded on the other end and then submitted for approval—but also in real time, where people are using it to judge performance or mixes.

"There's many ways of doing it," Frondelli elaborates. "There's the eavesdrop way, where somebody is listening in on a session at another location; there's the point-to-point transfer of audio, where it's recorded on the other end and delivered to the executive, artist, or whomever; and the other one is in film, where we can lock to picture at another location and send the audio across. We happen to have six channels of EDNet, so we can do actual 5.1 lock to picture. We've done that here with several films—including *Bandits*, a Bruce Willis/Billy Bob Thornton movie—to get director approval. It's always helpful to keep creative people in the loop. And it saves a ton of money in the long term."

UNEXPECTED APPLICATIONS

EDNet's applications extend beyond those visualized in the network's development.

Scott says, "Celine Dion's husband [Rene Angelil] was sick and couldn't go on the tour a while ago. It was the first he had missed in years. We set them up with a traveling set of equipment right next to the stage every night and had ISDN lines ready to plug into all around Europe. As they set up the show, the PA guys would plug through one of those Dolbys and make a test call back to Florida. [Angelil] was able to listen to the shows in real time and immediately afterward sit down with her the way he did when he was traveling and talk about the show."

EDNet was likewise deployed in the home studios of Aerosmith's Steven Tyler and Joe Perry, when the former was sidelined with an injury. "We take the output of the console," Scott says, "as though it was going to a tape machine, and instead feed it into the sending portion of, in [Tyler's] case, the Dolby equipment. It comes out on the receive side as though it were a tape machine playing back. I'm fond of saying that this stuff is just studio plumbing. There's a lot of different ways to hook it up. Almost as many ways as artists can think about it, we can figure a way to hook it up."

TECHNOLOGY HAS LEGS

Recent projects involving the mature EDNet technology illustrate the network's ubiquity and usefulness. High-profile sessions by such acts as Destiny's Child, U2, Marc Anthony, Enrique Iglesias, and Jill Scott have employed EDNet-affiliated studios to link to label offices for mix approvals.

"The technology seems to have amazing legs," Scott says. "In the

RAMONE

face of what you would think would be a big challenge from the Internet, we find that the ISDN is still very strong. It's literally the same technology that we were deploying nine years ago still in use today, and it goes out the door as new equipment. The nice thing about ISDN, and the thing that seems to give it its longevity, is that it's a nailed-up, not-shared connection. When you dial up a connection with ISDN, you get a two-way call that you own."

Ramone summarizes, "EDNet has been around a long time and never received the kind of notice that I thought it should have. But at the end of the day, here we are almost 10 years later. I think that's a sign of the times. And any communication between artist, writer, and producer, in any form like this, is an amazing way to make music."

EDNet will continue to grow and spawn new applications, as the recording industry is affected and transformed by the Internet. Recent developments in remote collaboration and monitoring are integrating new functions into existing audio products, all of which will be demonstrated at the upcoming Audio Engineering Society Convention, to be held Sept. 21-24 in New York.

It comes down to connectivity. By overcoming barriers to collaboration, disparate, far-flung elements can be joined—as on *Duets*—and individuals can monitor faraway sessions without traveling.

"That's the main reason we came up with this concept, when we all worked for Skywalker," Scott says. "We lost business because we didn't have the ability to get somebody from New York or Hollywood [to Northern California]. By getting this long-distance playback capability, it meant that we could tackle big jobs—even though one key person may not have been able to come out and spend a month, or two or three months, on the ranch.

"It was a marketing-driven decision," he concludes. "We've found that quite a number of people have made a whole business of staying in their home studio and reaching out over these long-distance connections."

NEWSLINE...

Don Henley and Courtney Love are expected to testify at a California State Senate hearing Sept. 5 in Sacramento that will examine the so-called Seven-Year Statute. The hearing will be held by the newly formed Select Committee on the Entertainment Industry and will be chaired by Democratic State Sen. Kevin Murray of Los Angeles, a former music agent at the William Morris Agency. The statute limits the time an individual can be held to a contract for personal services. It was amended in 1987 to provide a limited exception for recording contracts. Such acts as Henley, Love, Luther Vandross, and Metallica have sued their labels under the statute, but the suits have always been settled before a ruling was delivered on the law's viability. "I think the law is not adequate, but I've not come to the conclusion of how it should be changed," Murray says. "That's the point of the hearing. I'm trying to approach it from as neutral a standpoint as possible. Obviously, there are some suspicions when only one industry adheres to the statute." **MELINDA NEWMAN**

Russ Taff is joining the Gaither Vocal Band. He is replacing Mark Lowry, who announced his resignation from the award-winning Southern gospel group last month (*Billboard*, Aug. 11). Lowry has been with the band for 13 years—longer than anyone except Bill Gaither himself. Guy Penrod and David Phelps round out the Spring Hill Music Group quartet, which was formed by Gaither in 1974 as an offshoot of the Bill Gaither Trio. Taff is a veteran singer/songwriter who has won five Grammy Awards and nine Gospel Music Assn. Dove Awards; he will perform with the group Aug. 28 during the taping of a *Homecoming* video at Colorado's Red Rocks Amphitheater. Lowry—who has been dividing his time between commitments to the band and his solo career as a singer/songwriter and comedian—is expected to exit the group officially at the end of the year. **DEBORAH EVANS PRICE**

Ryan Adams

Continued from page 5

country, and most uptempo of any of his albums.

As *Gold* moves from hard-strumming midtempos to gripping ballads and from choir-backed confessionals to Stones-worthy boogie, the album gracefully reaffirms Adams' musical range and impeccable storytelling skills. If he began to spread his wings on the long-delayed, recently released Whiskeytown swan song *Pneumonia* (Lost Highway), consider him soaring on *Gold*, the first of two albums that he has recorded this year.

All of this comes as no surprise to Lost Highway president/Mercury Nashville chairman Luke Lewis. "Part of the beauty of Ryan," he says, "is that he's capable of surprising you in a really nice way. He takes you to places that you can't imagine he'd take you—with a really strange combination of styles.

"Just the other day," Lewis adds, "he was playing me some crazed thing by some band. I'd never even heard of it." What was it? "Speed metal."

Adams raves, "I just *really* dig records. And I *love* metal. I think some people even think I'm joking when I tell them that I like Mariah Carey. I *really* like her records. They're so cool and fun. She's really fun, really sexy.

"I can talk about that," Adams continues, "just like I can talk about whatever happened to [Celtic Frost leader] Tommy Gabriel Warrior when he did the whole Cherry Orchard thing and they went glam—after doing *Morbid Tales* and *Into the Pandemonium*—same as I can talk about really liking Peter Tosh and listening to [the Grateful Dead's] *Live Dead*, like, 90 times."

Although free of speed-metal licks and high-flying diva pop, the songs on *Gold* are a kind of Cliff Notes version of Adams' life over the past 1½ years, during which he broke up with his girlfriend and moved from New York to Nashville—where he cut his 2000 solo debut, Bloodshot's *Heartbreaker* (Music to My Ears, *Billboard*, Nov. 4, 2000). In Nashville, he also formed and wrote with two side projects, the Esquires (featuring Gillian Welch and David Rawlings) and his roots-punk band the Pink Hearts; along the way, he visited Mexico, England, and Los Angeles, before moving again—this time to Hollywood, Calif.

Adams points out that the journey's recounting was a little more coherent in the album's original form, when it was slated to span two discs. The album is now a 16-track single disc. "It's scrambled, but it's still there. You just have to be more forgiving of it than if it was completely strict."

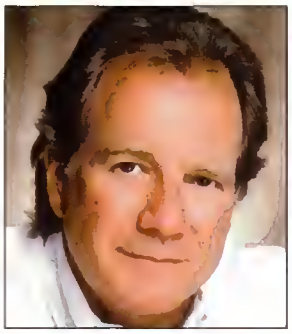
Helping to fill in some of the gaps will be a five-song EP that Lost Highway is bundling with the first 75,000 copies of *Gold*, which features guitar and vocals by singer/songwriter Chris Stills (Stephen Stills' son), percussion by celebrated drummer Jim Keltner, and guest vocals by Juliana Raye and Counting Crows' Adam Duritz. Each track on the EP was written during the *Gold* sessions. Several of those and the *Gold* tune "Gonna Make You Love Me" carry Spanish rhythms and imagery inspired by a trip Adams and the Pink Hearts took to Cancún, Mexico.

SENSE OF PLACE

Produced by Ethan Johns, who was also at the controls for *Pneumonia* and *Heartbreaker*, the album begins with first single "New York, New York"—a reflective if rollicking rocker in which Adams bids farewell to "the city and the love of my life"—and ends with the melancholy "Goodnight Hollywood Boulevard."

On the soulful, piano-laden "Rescue Blues," Adams helps a loved one out of an emotional slump only to have the gesture backfire. He dreams of meeting his own little dark poetess on "Sylvia Plath." Adams wrote "When the Stars Go Blue," the album's most gorgeous ballad, in just a few minutes. Unlike *Heartbreaker*, this record "isn't about beating myself up over things or feelings," Adams says. "I think some of the awkwardness is gone. And some of the questions I had to ask are a little bit gone."

Los Angeles influenced the title, lyrics, and feel of *Gold*, Adams says. The title describes L.A. at dusk. "La Cienega Just Smiled" comes from a moment when he stood on the corner of La Cienega Boulevard and Melrose Avenue reflecting on his recent past.



'Part of the beauty of Ryan is that he's capable of surprising you. He takes you to places that you can't imagine he would take you, with a strange combination of styles.'

—LUKE LEWIS, LOST HIGHWAY

"In New York, I think I wrote more from a claustrophobic kind of sense," Adams explains. "I wrote outward because everything was so in. You're in this small-ass apartment, the fucking subway is hot, it's busy. So you internalize. *Pneumonia* is a very internal album. It lacks a sense of time and a sense of place, which allows it to be sort of free-floating, gaseous, strange music. That's what I think I needed at the time. I needed to de-structure stuff, because New York is so structured.

"But when I came to California, I think I looked harder for structure, because there's so much room here, so much space," Adams continues. "Also, with the weather, you can get outside more. And so I think *Gold* sounds more structured." Adams, who says he's working on a book about the people he has met in the bars and on the streets of Hollywood, says the city's relaxed feel subconsciously seeped into the tempo of the record, particularly on such songs as "La Cienega Just Smiled."

Also making an impact on the mood of *Gold*, according to Adams, was time spent listening to a lot of John Hammond, James Taylor, and "all that Keith [Richards] stuff, all that great *Beggars Banquet*-style acoustic rhythms." As with most of his songs (published by Barland Music, BMI), Adams wrote the *Gold* material on acoustic guitar. But for the first time since he finished work on Whiskeytown's acclaimed 1997 album, *Stranger's Almanac* (Outpost), the songwriter used a pick when playing. This helps explain why the album is strikingly upbeat compared to *Heartbreaker* and *Pneumonia*—both of which he wrote in his old apartment in New York's East Village, using his fingers and thumb to pluck or strum his guitar, partially to avoid upsetting the neighbors.

PINK HEARTS

Natalie Waleik, senior buyer for the Boston-based Newbury Comics' 22 stores, says interest in and excitement for Adams' material has built steadily since *Stranger's Almanac*. *Heartbreaker*, she says, has outperformed Whiskeytown's records at Newbury (thanks to local triple-A radio support) and has sold steadily since its release. Yet that excitement is relative, she says: "A lot of people just haven't found out about him yet."

Lost Highway's promotional campaign on behalf of *Gold* finds Adams starring in his first video (for "New York, New York"), which the label is targeting toward MTV2. More than anything else, though, Lost Highway will depend on Adams spreading the word himself, on his first extensive tour since Whiskeytown's final jaunt.

Managed by Nashville-based Lost Highway exec Frank Callari and booked by Frank Riley at High Road Touring in San Francisco, Adams will tour the East Coast in the fall and embark on a quick trek in October across Europe (where he is booked by Paul Fenn of London's Asgard Productions). He may also open a few shows for Counting Crows.

Backing him on the road will be the Pink Hearts, with whom he recently finished recording an as-yet-untitled album produced by Dave Dominick (Lenny Kravitz) slated for release in the first half of 2002. The band just may be Adams' Crazy Horse. "It's fuckin' punk as hell," he says. "Those guys are loud as fuck, like Zeppelin." The Pink Hearts include lead guitarist Brad Rice, bassist Billy Mercer, drummer Brad Pemberton, and Bucky Backster on guitar, lap and pedal steel, and organ.

Adams calls the raucous, very electric *Gold* track "Enemy Fire" (written with the Squires) a "signpost," pointing at what to expect from the Pink Hearts. The upcoming album is to include Adams' Appalachian-dirge version of Oasis' "Wonderwall," as well as "Song for Keith Richards"—which, aptly, features longtime Rolling Stones saxophonist Bobby Keys.

ADAMS

Making a considerable comparison, Interscope Geffen A&M A&R exec Mark Williams—who signed Whiskeytown while a principal at the now-defunct Outpost—says that Adams is showing the sort of range and drive evinced by Neil Young, with the Pink Hearts project underlining that.

"I see Ryan in very much a similar context as Neil, where Neil could go and make a Crazy Horse record with a rock band or he could go and make *Comes a Time* or *Harvest*, a more traditional, folk-based kind of a record—or he could make more experimental records," Williams says. "I have no doubt he's going to evolve and make fantastic records over a long career."

The Pink Hearts project is on track to be the third album that Adams has written and recorded in roughly a year. "It's crazy," Lewis says. "He writes a song or two every day. He's got a quick, busy mind. It's a stretch to call anybody a genius, but he's certainly got some of it in him."

Lewis says he plans to issue as much of Adams' material as possible, as long as "it's feasible and there's a market for it. I told him when we first started talking about partnering up that I was game to put out as much as I could, as long as it didn't cost a fortune to get it recorded. So, we're both sort of making concessions to each other so that I can try to keep up with him. And I'm just kind of following my own gut. There are a lot of fans, but *I* want to hear more Ryan Adams stuff. It's selfish, part of it. So, I'm thinking, 'Surely there are other people around who would like to.' It's a shame to leave it in the can. Plus, he's economical in the studio. He works really fast."

CAREER CATALOG

Adams says Whiskeytown is officially defunct. Although he and the band had discussed reuniting for a show or two to celebrate the May release of *Pneumonia*, they decided against it, so as not to give fans the "wrong impression." After a two-year delay triggered by the Universal/PolyGram merger (*Billboard*, April 14), the album's highly anticipated release was greeted with little real fanfare. The set debuted on The Billboard 200 at No. 158 in the June 9 issue, dropping off the chart the next week.

Although Lost Highway worked the *Pneumonia* track "Don't Be Sad" at radio, the label had few expectations. With no band left to promote the set, the album has served as a tool to set up *Gold*. Music lovers will eventually find their way to the album, as well as to Adams' entire repertoire, Lewis says. "I think once he gets exposed, people are going to keep discovering [those albums]. And you can buy any one of those Whiskeytown records [*Pneumonia*, *Stranger's Almanac*, and the 1994 debut, *Faithless Street*, originally issued by Cary, N.C.-based Mood Food and reissued with extra tracks in '98 by Outpost] and be happy.

"That's the beauty of it for a record company—at some point, he's liable to have a big hit single," Lewis adds. "And, then, I have a catalog, a really nice catalog. And I'd rather have that than anything else in this industry."

Nic Harcourt, music director of KCRW Los Angeles, agrees. "I think Ryan is a work in progress—he's still young. But, at some point, he's going to put out an album that's just going to blow everybody away."

Caught in a humble moment, Adams himself isn't so sure. "I'm going to suck any minute, dude," he jokes. "It's *so* around the corner. I suck half the time anyway. You guys don't get to hear the shit that's horrible."

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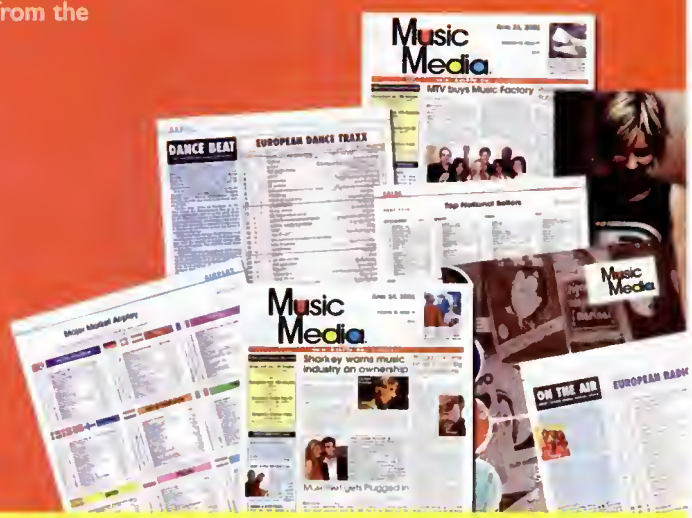

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Hip-Hop

Continued from page 5

stream, but in the Christian [market], it has such a bad reputation that they don't take it seriously or consider it to be a viable ministry."

That is a charge that hurts and frustrates rap artists. "There were years of toiling and being called the devil," says DAX, a veteran West Coast rapper who founded the rap outfit LPG and is spearheading the Tunnel Rats' *Tunnel Vision* album, due out in November. "We are ministers of the gospel, but we just happen to rap."

Adds Mars Ill's Greg Owens (aka manCHILD), "As believers, we want to impact lives. Rap lets us do that."

PELUSO

Gotee president Joey Elwood agrees that today's rap and hip-hop acts seem to be battling the same prejudices that such rock pioneers as Petra, DeGarmo & Key, and Whiteheart were up against 20 or more years ago, early in the evolution of today's contemporary Christian marketplace. "Having heard the stories from Eddie DeGarmo and those guys, I think it's the same thing," Elwood says. "There are a lot of people who don't understand the impact of [rap/hip-hop] on today's youth. I find less resistance from people who have kids or grandkids."

IT'S A WIDE WORLD

Unlike the contemporary Christian record companies—which are concentrated almost exclusively in Nashville—the rap/hip-hop community is spread across the nation, from Cross Movement, an independent act exploding out of Philadelphia, to the San Antonio-based Grapetree label—and from Franklin, Tenn.-based Flicker Records, which is enjoying brisk sales of the new T-Bone album, to the Seattle-based Uprok label, a division of Tooth & Nail, whose roster includes Mars Ill and Tunnel Rats.

Although major Christian companies—Word, EMI Christian Music Group, and the Zomba-owned Provident Music Group—have been slow to sign rap and hip-hop acts to their rosters, each has a distribution company channeling rap and hip-hop to the Christian Booksellers Assn. (CBA) market. Gotee and Uprok are distributed via EMI CMG's Chordant Distribution. Word will issue the L.A. Symphony record on the Squint imprint, and Provident is slated to distribute an album later this fall that is being put together by Sean "P. Diddy" Combs.

Provident also has plans to beef up its urban music presence. Don Noes, senior VP of Provident Music Distribution, explains, "We distribute gospel and urban labels, including Verity Records, B-Rite, and Gospo Centric, and we're in discussions with a rap/hip-hop label. Our goal is to launch an extended campaign to introduce and educate retail outlets on gospel, urban, rap, and hip-hop music through strategic placement of experienced people in positions to develop this genre. Provident is in the process of hiring a vice president of gospel/urban music who will be responsible for development of the genre in the CBA market."

CATCH-22

Since rap and hip-hop sales account for such a large slice of the mainstream music pie, many feel that Christian retailers are missing the boat by not getting behind the genre. But because it doesn't have a strong sales history at the CBA, many are hesitant. It's a Catch-22 situation: You can't have sales without exposure, yet some are hesitant to devote prime real estate in their stores because of the lackluster sales history.

"There is some resistance, and it's mainly the retail buyers," insists Rich Peluso, co-president of Chordant. "The gate keepers are assuming that hip-hop and rap records are going to sell to young males—specifically to young, black males—and they aren't necessarily the majority of the consumers that are walking into their stores."

Peluso says these buyers tend to "buy lighter," and the genre doesn't get good positioning. "Anything that's not mainstream pop/AC is generally on the lowest shelf on the floor to the far right of the music section.

GRITS

The lack of support is affecting the sell-through. Furthermore, Christian radio is just ignoring it. So, the awareness is not there."

TobyMac (aka Toby McKeehan), of the ForeFront trio dc Talk, echoes Peluso's concerns. "I'd like to do a hip-hop/R&B-based tour in the spring, but I'm too concerned that our industry won't respond," says McKeehan, who has a solo album, *Momentum*, due out in November. "I live in a city [Nashville] where our Christian hit radio station barely plays hip-hop/R&B, while our mainstream hit radio station plays 75% hip-hop/R&B. Our industry has a problem that needs to be resolved. Our industry makes hip-hop/R&B music a bubble within a bubble, whereas in the mainstream it's included in a wider pop offering."

GOSPEL GANSTAS

BURSTING THE BUBBLE

Although there are obvious obstacles involved in rap and hip-hop connecting with a wide audience in the Christian market, many feel progress is being made. "I think the chains have been really great, actually," Elwood says of Christian retailers. "They've been open to figuring out how to rack it and what to call it. They've been that way for five years. I don't think there's anybody who says, 'I don't want it.' I just think until it reaches a critical mass, [retailers are saying]: 'We want to do it, but we just aren't seeing the sales.' They aren't going to see the sales until we as record companies produce better albums and more albums."

Darrell Hodges, music buyer for the Nashville-based, 101-location Lifeway Christian Stores chain, thinks the rap/hip-hop genre is growing. "We do sell quite a bit of it," he says. "As the popularity in mainstream culture has increased, we've seen a lot more Christian product come out."

Bob Rush, senior music buyer for the 345-store Grand Rapids, Mich.-based Family Christian chain, says, "It's a growing genre—rap is up about 20% in our stores so far this year. That's probably due to a couple of releases, with T-Bone being the biggest.

"There is definitely a market out there," Rush adds. "Unfortunately, the customer who buys that product isn't necessarily one of our regular customers. So we are trying to reach out. We do that through our *All Access* magazine, and we try to feature the best of rap on our new-release Telescan [the in-store video monitor]. There's a lot of stuff out there. It seems like over the past couple of years the production levels and the quality of the product have gotten better."

To increase sales in the CBA market, all involved agree education is key. "We're working on awareness in our stores of what is out there and what's going on," says Kevin O'Brien, music buyer for the 60-store, Wheaton, Ill.-based Lemstone chain. "There has been this idea that the typical customer for hip-hop music doesn't walk into [Christian retail] stores. I send out a newsletter to our stores every month, and for three months, I was giving them information about hip-hop music: why it's important, what the demographics are, and the fact that if you look at the mainstream top 40, probably 50% of that is at the very least inspired by hip-hop and urban music. I've been trying to plant the seeds in our stores that this is something they need to pay attention to."

Educating retailers and consumers is also a priority for labels. "We've launched the Urban Tracks Promotion," Peluso explains. "We took people like Yolanda Adams and CeCe Winans, mixed them with hip-hop acts, and created a sampler that was free with a purchase. We positioned the catalog title along with the sampler in merchandising and tried to leverage awareness and acceptance of these artists. We placed that in over 700 CBA retail stores, and I think that was the first time that we had positioning on an end cap for some of the artists."

Peluso says the label has also placed rap and hip-hop artists into the Chordant interactive display units at retail. "There are 24 buttons that will play video and audio, and we have those in 800 Christian bookstores. We've taken some of our records that are rap and hip-hop and plugged them in there, realizing that we need to get it in front of the consumer, make them aware. One of the struggles we've had is that we don't always have very good video content to plug into that."

Since touring is key to exposing new acts, Tooth & Nail president Brandon Ebel is developing a strategy he hopes will expose acts on the Uprok imprint, which he launched last year. "We are trying to get artists out with other groups that are not hip-hop. Eventually, we'd like to orchestrate an all-hip-hop tour and partner with other labels that are doing hip-hop."

Ebel's goal is to create a scene. "If the music is good, you can create a scene," he says. "Other labels are looking for that Christian kind of Will Smith. We're trying to create that whole rap Christian scene,

OWENS

which is really small right now. Our philosophy is not just finding one artist who is going to be a hit; we are developing a scene and maybe a hit artist will come out of that scene." To develop such a scene, Ebel says Uprok is "creating a street team, Web presence, and putting out a lot of different artists."

Gotee routinely uses street promotions as part of its marketing muscle. "Sometimes, we target certain areas, and sometimes we go nationwide," Elwood says. "We hire street promoters to go to L.A. and put up posters and [distribute] handouts and samplers. If you've got the product quality to match, people will consume it. And, hopefully, in consuming the music, they are consuming the message. The key is that you have to have product that matches up in its quality. Our industry is starting to finally do that."

For Christian rap and hip-hop to gain significant retail ground, many feel it is going to take the breakthrough of a highly anticipated release from the likes of Toby McKeehan or L.A. Symphony. "Toby's new CD coming out this fall, *Momentum*, will go a long way," O'Brien says, "because he's such a big name in our industry."

John Hull, PD at KSBJ Houston, agrees: "Toby is going to be able to draw people in who may not be drawn to rap and hip-hop but who are drawn to it because of Toby and what they know about him from dc Talk."

Peluso says that Atlanta Falcons player Ray Buchanan is working on a

UPROK

release for next year on Uprok. "It's good, and there's a natural tie-in with the NFL," Peluso says. "We may be able to get some real heat growing out of the Atlanta market, because you have those Atlanta fans who love him and are there for their team."

CULTURE CLASH

Despite more street marketing and big names releasing Christian rap/hip-hop records, many still see a fundamental obstacle. One Christian industry executive, who asked to remain anonymous, says the biggest hurdle is that many people consider hip-hop culture—with its images of guns, gangs, and violence—so contrary to Christian beliefs that it's hard to envision the music that sprang from that culture spreading the gospel.

"Yes, people say that the culture of hip-hop in the secular market is contrary to Christian beliefs," DAX acknowledges. "Hip-hop didn't start in church. Hip-hop started on the street. It's a voice of a generation, as rock'n'roll was a voice of a generation. What we've done is taken the voice and used it to minister the gospel. I'm an evangelist to the ghetto."

Many Christian rappers have experienced the turbulent life associated with the rap/hip-hop culture. Mr. Solo and ChillT Baby of the Gospel Gangstaz grew up in gang-infested South Central Los Angeles and were members of the Crips; fellow Gangsta Tik Tokk was formerly a Blood. "We're not afraid of nothin'," stresses ChillT Baby, who says they have now devoted their lives to sharing the gospel.

"The doors are opening," Solo says of the acceptance the Christian establishment is giving rappers. "At first, it was so new to people, but we've created a whole new market." Tik Tokk adds: "Now is our time. We want to help others." But, DAX points out, "it doesn't come out of the sky. Bottom line is, you have to work for it."

Prudential presents Billboard music&money SYMPOSIUM

Event To Shed Light On Funding For Music Ventures

Billboard and financial services giant Prudential have teamed up to create the Billboard Music & Money Symposium, scheduled to take place Nov. 13 at the St. Regis Hotel in New York City. This one-day symposium will connect companies seeking to fund music industry activities with top music-industry professionals and entrepreneurs who manage financial resources. Participants in the event will include top-level executives from artist-management companies, record labels and publishing companies, recording studios, touring and promotion companies, new-media companies, attorneys, accountants, financial services and consulting firms, venture capitalists, and equity providers, to name a few.

The Billboard Music & Money Symposium will provide a unique opportunity for music-industry professionals to fully explore the financial aspects of the industry and uncover some of the many economic opportunities that exist. The event also will give financing specialists valuable insight into current developments in the music industry. Programming will include detailed panel discussions on such topics as mergers and acquisitions, joint ventures, Internet funding, and asset securitization. The sessions will be led by top executives from the music and financial services industries. In addition, the symposium will include continuous opportunities for networking, as well as presentations on personal finances and money management.

Additional information on symposium programming, speakers, and associated special events will be announced soon. For general information on the event, contact Michele Jacangelo at 646-654-4660. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

In connection with the symposium, *Billboard* will publish a special Music & Money section reaching a global audience of more than 150,000 readers. For advertising information, contact Darren Strothers in *Billboard*'s sales department at 323-525-2304.

THIS WEEK@ Billboard.COM

COMING MONDAY: **Bobby Digital**, the alter ego of **Wu-Tang Clan** principal **RZA**, returns this week on the album ***Digital Bullet*** (In the Paint/Koch). The set features guest spots from **Ol' Dirty Bastard, Masta Killa, Beretta 9,** and **Black Knights,** among others. The *Billboard* review will appear exclusively on billboard.com.

Also online this week is an exponded edition of the Stone Gossard feature found on poge 19 of this issue of *Billboard*, reviews of new albums from **the Waterboys** and **the Clean**, plus a review of **Mary Chapin Carpenter, Lyle Lovett,** and **John Prine** in concert in Toronto.

News contact: Jonathan Cohen • jacohen @billboard.com

home front

Billboard Music Group events & happenings

personnel DIRECTIONS

WARBY

Emma Warby has joined the New York editorial staff of *Billboard* as an assistant editor. Warby is responsible for copyediting and proofreading articles and additional editorial tasks as assigned.

A native of England, Warby has relocated to New York from London, where she worked as a sub-editor for leading book-trade magazine and *Billboard* sister publication *The Bookseller*. Prior to that, she held editorial and production positions in book and Web site publishing.

Warby graduated from the University of Liverpool in 1995 with an honors degree in English language and literature. She reports to Bradley Bambarger, executive editor, and Timothy White, editor in chief of *Billboard*.

upcoming events

Billboard/BET R&B Hip/Hop Conference & Awards
New York Hilton • New York City • Aug. 28-30, 2001
Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • Oct. 4-6, 2001
Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31- Nov. 2, 2001
Billboard/Prudential Music & Money Symposium
St. Regis • New York City • Nov. 13, 2001
Billboard Latin Music Conference & Awards
Miami • May 2002

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The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Rabid Sports Fan

Sports aficionado and Lakers fan Snoop Dogg recently took his gaming knowledge to the round table as a celebrity guest on *The Last Word With Jim Rome* show on Fox Sports Network. Pictured in the studio, from left, are Boston Celtics player Paul Pierce, Fox Sports Net music director Jerry Davis, Rome, Snoop, and Christine Edwards, VP of music at Fox Sports/Fox Sports Net.

CHOOCH, POOK, DIRK, DOLLA & THE MAYOR

RCA Records rap act Smash Task performed a trio of singles at the recent Real Men Cook charity event in Washington, D.C., where the quartet is based. Former District mayor Marion Barry (second from right) was in attendance to congratulate the homeboys on their forthcoming set, *The Dirty D.I.S.T.R.I.C.T.*—and to find out if these names are for real: From left, Chooch Da Gooch, Pookie Cappacino, Barry, Dirty Dirk, and Dolla Bill (kneeling).

Time Out: Paul Charles

The Roundhouse in Camden Town is one of London's best-known rock landmarks—it may now rarely be used, but in the past the venue hosted the U.K. debuts of a host of U.S. acts, from the Doors to the Ramones. Paul Charles, co-owner/joint managing director of London-based Asgard Promotions, also left a dead body there last year—in the pages of *The Ballad of Sean and Wilko*, his fourth crime novel featuring Detective Inspector Christy Kennedy, the fictional cop who polices the North London district.

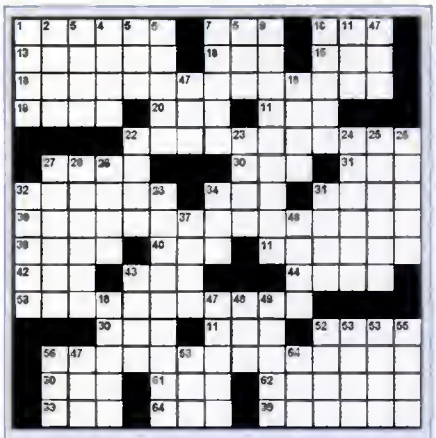
"Writing's my favorite thing to do, apart from listening to music," Charles confesses. As proof, his fifth novel, *Hissing of the Silent Lonely Room*, is published Sept. 20 in the U.K. by The Do Not Press (it is due March 2002 in the U.S., via Dufour Editions). He's also already finished his next book and is working on yet another. An agent and promoter with more than three decades' experience, Charles puts his inside track on the music business to full use in his novels. That body in the Roundhouse, for example, was the road manager of a hit '70s band on the comeback trail, murdered in a story of emotional entanglements and contractual disagreements.

Charles' Camden locations are also true to life, although familiar buildings often appear in new guises: The police station where Kennedy works, North Bridge House, is actually a former monastery now used as a school—directly opposite Asgard's offices. "People knock on their door and ask if it used to be a police station," Charles says with a laugh. "I use all the buildings around here in the books." There's also a familiarity about the musical tastes of the detective. "All the stuff Kennedy likes, I like," Charles admits. "The Beatles, Ray Davies, Jackson Browne, Nick Lowe." He also pleads guilty as charged to basing characters in the books on real musicians and music-business figures, although he declines to name names. "There's such a wealth of characters in this industry."

TOM FERGUSON

Neighborly Acts

Recording artist and Nashville resident Michael McDonald presented a check for $50,000 to the National Assn. of Music Merchandisers (NAMM) in his hometown to support four charities that promote music: the American Music Conference, the International Foundation for Music Research, the Mr. Holland's Opus Foundation, and the Museum of Music Making. The proceeds were reaped from the sale of the video rights to the February 2000 Yamaha Millennium Concert, an all-star musical tribute to McDonald's career accomplishments. Acts included Ray Charles, Patti LaBelle, Kenny Loggins, Alan Parsons, Brian Wilson, and the Doobie Brothers, McDonald's former band. Pictured, from left, are Joe Lamond, president of NAMM-International Music Products Assn.; Chris Gero, corporate director of artist affairs for Yamaha Corp. of America; McDonald; Terry Lewis, Yamaha's senior VP; and Yamaha GM Rick Young.



'VOWEL PLAY'

by Matt Gaffney

Across

1 Marian Anderson made her debut there at age 57
7 Songs for the band
10 ___-hop
13 "You ___ right..." (Phil Collins line from "Separate Lives")
14 King Sunny ___
15 Part of Robert Van Winkle's stage name
16 Album "Can't Buy Me Love" appears on
19 Decline in importance
20 NWA name
21 "Forget it!"
22 Boss's backers
27 Color Me ___
30 Legal suffix
31 Country cult figure David Allan ___
32 High school course
34 It may be followed up with "Thx"
35 When "she'll change her tune," in "April Come She Will"
36 Plea from the Ramones
39 The Beatles dug it
40 Sonny Bono's party: abbr.
41 K-Doe and Kovacs
42 Hall of Fame pitcher Galvin
43 Big lummox
44 Like some CDs, when bought
45 Christmastime standard
50 Long, long, long time
51 "Hangin' With Mr. Cooper" network
52 Madonna's "La ___ Bonita"
56 Hammer's boast
60 Like a single blazing up the charts
61 Eponymous 1977 album "Joe ___"
62 Gloria Estefan or Selena
63 Part of Dave Grohl's band
64 Some colas
65 Married and took off

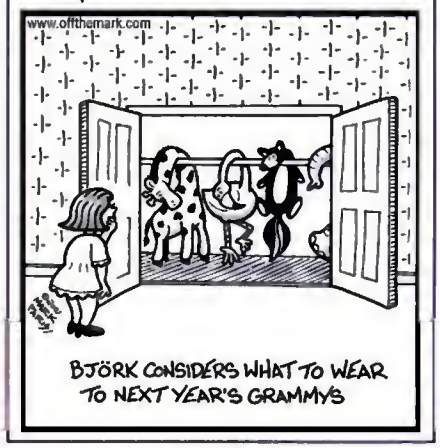
Down

1 Easing of tensions, as between band members
2 A little laughter
3 Dando of The Lemonheads
4 Barely worth mentioning
5 "___ of a Love Affair"
6 Rundgren and Bridges
7 Leo of "You Make Me Feel Like Dancing"
8 "More Bad Times" follows ___ Redeeming Qualities
9 Home to Dolly Parton
10 Certain note to hit
11 I, to Hans Zimmer
12 ___ Shop Boys
17 Paul's partner in harmonies
18 "...believe ___ the whole thing!"
22 "It started long ago in the Garden of ___" ("The Game of Love" line)
23 "Novocaine for the Soul" band
24 "Still, that Seymour's ___" ("Little Shop of Horrors" lyric)
25 Cranberries album "___ to Argue"
26 AC/DC's were done dirt cheap
27 Remove oneself from the arena
28 Boston ballad
29 Say it isn't so
32 Animal whose full name means "river horse"
33 Tragic Karen
34 Kind of talk or rally
35 Hammer and Brady
37 Cuthing Crew's "I've ___ in Love Before"
38 ___ solo
43 Writer of much poetry, for short
46 "Cool!"
47 Water bobbers
48 "The Simpsons" small businessman
49 "Follow Me" singer ___ Kracker
52 "Take ___ the Limit" (Eagles hit)
53 "___ of Fools"
54 Part of a song
55 Trisha Yearwood's "Heart Like ___ Song"
56 "Weird Al" Yankovic movie of 1989
57 This is what it sounds like when doves cry
58 Rozonda Thomas is one-third of it
59 Kubrick's creepy computer

The solution to this week's puzzle can be found on page 60.

RIM SHOTS

by Mark Parisi



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contact

Michele Jacangelo
Director of Conferences
bbevents@billboard.com
ph: 646.654.4660

Carla Hay
Music Video Editor
chay@billboard.com
ph: 646.654.4730

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